

# The Concept & Percept of the Sri Yantra

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There are a lot of misconceptions about yantras and their use in our society. Most of the people keep them at their work places and homes thinking that it would bring them good luck. Some modern day so called tantric institutions also propagate different yantras associating them with different so called sadhnas. I am sure your question is coming from there only.

Sri Yantra is a complex depiction of the creative matrix. From alpha to omega, from nothingness (Bindu), which is at the centre, to the full blossomed form representing creation in its fullness..

The best way to use the Sri Yantra is to meditatively and attentively gaze at it, moving inward from the outer layers, paying attention to every minute detail, till you reach the centre, the Bindu. This practice who help achieve stillness of the mind and utter inner silence.

Then one may once again move outwards, from the Bindu to the full blossomed form, and so on..

It has become kind of an industry where from a small kiosk owner sitting outside a temple to high flying babas all selling different kind of yantras to their targeted audiences at different prices. It is all fraud where a fraudster sells people a piece of metal with some letters or words engraved over it for thousands and lakhs even crores. And nothing, just nothing happens. It is believed that the yantra is a cosmic generator. The shri yantra uses the laws of cosmic nature to make a change in the physical world. Generating energy waves in resonance with our body will support us to fill energy fields. They say that the energy will help us in our journey into the world cosmic consciousness. Shri yantra is a greate instrument for developing positive energy with counciousness around us. This positive effect will strenghten our work.

The geometric sacred patterns of shri chakra are used in discovering the secrets of this universe for ages. The Pattern also helps in revealing the mystery of creation and distruction. It is impossible to tell the supremacy of Shri yantra in just a few words.

I have written about the uselessness of these so called yantras earlier in tits and bits. This time let me explain it in detail.

We first need to understand what is a yantra ? A yantra is a vehicle through which we channel our offerings to Bhagwati/ Maa/God. To understand it in a simple manner understand that yantra is the vehicle , mantra is its fuel and the knowledge of tantra is the driving skill of the practitioner.

Now, suppose that you got the vehicle from somewhere but it has no fuel and neither you know how to drive then what is the use of that vehicle ? How can it take you anywhere in your spiritual journey ? It is just a piece of metal which is of no use at all.

Now coming back to yantras and their actual use please understand that there are hundreds of yantras which are used for different purposes. The best yantra in this whole world is human body. When one sits for mantra sadhna, he/she sits in a posture that makes his body a yantra and through which he/she offers the fuel of mantras to the Almighty. When one performs a homa/havan, then the shape of the havan kund is made in that of a yantra through which one offers his/her offerings along with the mantra to the Almighty.

Simply keeping a yantra with yourself or being near to it doesn't help in any way. Let me tell you an interesting fact about yantras. Krishn himself has installed some yantras at different locations in India. In Jagannath Puri He installed Bhairavi yantra. At Tirupati He installed Sudarshan yantra. At many other locations some very high souls have installed different yantras from time to time. Every year millions of people visit these places completely unaware of the real history and importance of these places but none of them gets even a glimpse of the energy of the yantra installed there. And that is simply because they don't have any knowledge about how to use it which is a prerequisite to feel and channel it.

Now understand that if even a yantra installed by Krishn himself can not get you a thing then how can a yantra most likely made at a dingy factory at Aligarh can help you with anything ?

My suggestion is, leave this yantra, mantra thing. They all come at a very later stage. Look inwards, correct yourself and make yourself worthy of this knowledge that only will help you progress spiritually.

Once you can do that YOU will be the TRAVELLER in the  
REALM of the Sri Yantra

Sri Yantra, also erroneously known as Sri Chakra (more about that later ), is a complex sacred geometry used for worship, devotion and meditation. Yantra means 'instrument' or 'machine' in Sanskrit.

## TRIPURA SUNDARI

**There are various interpretations** and many figures that represent the Chakra. The three main types of Chakra are plane, pyramidal and spherical. The worship of Sri Chakra is an ancient practice followed not only in our country, but also in a few othes. It is the worship of the deity in a diagrammatic form, which is regarded as the highest form of Devi worship.

The Chakra is formed by nine interlocking triangles that radiate from the centre. It represents the goddess in the form of Tripura Sundari. **Also known as Rajarajeshwari, Shodashi, and Lalita**, is a Hindu goddess and is an aspect of Mahadevi mainly venerated in Shaktism, the goddess-oriented sect of Hinduism.

She is also a prominent Mahavidya. She is glorified in many Shakta texts, with *Lalita Sahasranama* being the most popular one.

According to the Srikula tradition in Shaktism, Tripura Sundari is the foremost of the Mahavidyas, the highest aspect of Mahadevi and also the primary goddess of Sri Vidya. The Tripura Upanishad places her as the ultimate Shakti (energy, power) of the universe. She is described as the supreme consciousness, ruling from above Brahma, Vishnu, and Shiva. Kinsley says, In one instance she is said to be sitting on Shiva's lap in the *kāmeśvara* form, the "Lord of Desire". In another case, she is depicted as growing from the Sri Chakra, the yantra of Tripurasundari. In this rendering of the goddess, she is self-emergent, as the Sri Chakra is identical with the goddess herself".



Shaktism depiction of Sodashi seated on a lotus emerging from Shiva

Details of her appearance are found in the famous hymn in her praise, the *Lalita Sahasranama*, where she is said to be,

Seated on a throne like a queen (names 2 and 3), to wear jewels (names 13 and 14), to have the auspicious marks of a married woman (names 16–25), and to have heavy breasts and a thin waist (name 36); the crescent moon adorns her forehead, and her smile overwhelms Kameshwara, the lord of desire (name 28). She has as her throne with its legs being Pancha Brahmas (five Brahmas) (name 249).

She is often depicted iconographically as seated on a lotus that rests on the supine body of Sadashiva, which in turn lies on a throne whose legs are the gods Brahma,

Visnu, Isvara, and Rudra. In some cases, the lotus is growing out of Shiva's navel. In other more common cases, the lotus is grown directly from the Sri Chakra.

The *Vamakeshvara tantra* says that Tripura-sundari dwells on the peaks of the Himalayas; is worshipped by sages and heavenly nymphs; has a body like pure crystal; wears a tiger skin, a snake as a garland around her neck, and her hair tied in a jata; holds a trident and drum; is decorated with jewels, flowers, and ashes; and has a large bull as a vehicle.

The *Saundaryalahari* and the *Tantrasara* describe her in detail from her hair to her feet. The *Tantrasara dhyana* mantra says that she is illuminated by the jewels of the crowns of Brahma and Visnu, which fell at her feet when they bowed down to worship her. Kinsley also says that "In Saundarya Lahari and Tantrasara she is not associated with Shiva in any obvious way as she is in other depictions".

Vaishnavism traditions have a similar set of complementary parallels between Vishnu and Lakshmi. The Tantric Vaishnava Pancharatra texts associates Lalita with Lakshmi. Author Douglas Renfrew Brooks says, "Lalita, like the Pancharatra conception of Lakshmi, acts independently by taking over the cosmic functions of the male deity; yet she does not defy the god's wishes". Brooks also says, "In contrast to most Vaishnava conceptions of Lakshmi, however, Lalita destabilizes temporarily for the purpose of reasserting order".<sup>1</sup>

Sri Vidya, then, can be understood as one of the premier instances of Hindu Shakta Tantrism. Specifically, it is the tradition (sampradaya) which deals with worship of Tripurasundari, "the most beautiful Tantric form of Sri/Lakshmi, [who is]... the most benign, beautiful and youthful yet motherly manifestation of the Supreme Shakti.

### ***Lalita Sahasranama***

*Lalita Sahasranama* contains a thousand names of the Hindu mother goddess *Lalita*. The names are organized in a hymns (*stotras*). It is the only *sahasranama* that does not repeat a single name. Further, in order to maintain the meter, *sahasranamass* use the artifice of adding words like tu, api, ca, and hi, which are conjunctions that do not necessarily add to the meaning of the name except in cases of interpretation. The *Lalita sahasranama* does not use any such auxiliary conjunctions and is unique in being an enumeration of holy names that meet the metrical, poetical and mystic requirements of a *sahasranama* by their order throughout the text.

*Lalita Sahasranama* begins by calling the goddess *Shri Mata* (the great mother), *Shri Maharajni* (the great queen) and *Shrimat Simhasaneshwari* (the queen sitting on the lion-throne).<sup>[10]</sup> In verses 2 and 3 of the *Sahasranama* she is described as a *Udayatbhanu Sahasrabha* (the one who is as bright as the rays of thousand rising suns), *Chaturbahu Samanvita* (the one who has four hands) and *Ragasvarupa Pashadhya* (the one who is holding the rope). *Chidagnikunda Sambhuta* (one who was born from the altar of the fire of consciousness) and *Devakarya samudyata* (one who manifested Herself for fulfilling the objects of the *devas*) are among other names mentioned in the *sahasranama*.

### **Composition**

*Lalitha sahasranama* is said to have been composed by eight vak devis (vaag devathas) upon the command of Lalitha. These vaag devis are Vasini, Kameshwari, Modhinee, Vimala, Aruna, Jayinee, Sarveshwari, Koulini. The *sahasranama* says that

"One can worship Lalitha only if she wishes us to do so". The text is a dialogue between Hayagriva, an (avatar) of Mahavishnu and the sage Agastya. The temple at Thirumeyachur, near Kumbakonam is said to be where Agastya was initiated into this sahasranama. Another alternative version is the Upanishad Bramham Mutt at kanchipuram is where this initiation happened.

This sahasranama is held as a sacred text for the worship of the "Divine Mother", Lalita, and is used in the worship of Durga, Parvati, Kali, and other forms of Parvati. A principal text of Shakti worshipers, it names her various attributes, and these names are organized in the form of a hymn. This sahasranama is used in various modes for the worship of the Divine Mother. Some of the modes of worship are parayana (Recitations), archana, homa etc.

This stotra (hymn of praise) occurs in the Brahmanda Purana (history of the universe) in the chapter on a discussion between Hayagreeva and Agastya. Hayagreeva is an incarnation of Vishnu with the head of a horse who is held to be the storehouse of knowledge. Agastya is one of the sages of yore and one of the stars of the constellation Saptarshi (Ursa major). At the request of Agastya, Hayagreeva is said to have taught him the thousand holiest names of Lalita. This has been conveyed to us by the sage Maharishi Vyasa. *Lalitha Sahasranama* is the only sahasranama composed by vag devatas under Lalitha's direction. All the other sahasranamas except Shiva Sahasranama are said to have been composed by Maharishi Vyasa, Shiva Sahasranama being composed by Mahavishnu and also by Krishna.

### Structure

The slokas are organized in such a way that Devi is described from head to feet (kesadhi padham). There are basically five works (*pancha krtyam*). They are creation (*srishti*), protection (*sthiti*), destruction (*samharam*), hiding (*thirudhanam*) and blessing (*anugraham*). Devi herself has been described as "pancha krtya parayana" in the *sloka* and the five tasks are described as follows:

Srishti karthri brahma roopa gopthri-govinda-roopini samharini-rudrha-roopa thirodhanakareeswari sadashivaa-anugrahadha Pancha krithya parayana. This means Devi is the aspect of Brahma, while creating *sristhi*, aspect of Vishnu while sustaining *sristhi*, aspect of Rudra during dissolution *sanghara*. These five entities (Brahmma, Vishnu, Rudra, Isvara and Sadasiva) are known as "pancha-brahma". Lalitha has designated the five functions to these brahmmam. Sometimes, Devi will take away the life from these five brahmmam and make them inactive, performing all the five tasks herself. At that time they will be called "pancha pretam" that is lifeless bodies. The first three slokas are: Srimata (great mother) - srshti; Sri Maharajni (great ruler) - sthithi; Srimat Simhasaneswari (one who sits on the lion throne) - samharam. The rest of the slokas cover thirodhanam and anugraham.

According to the Patala Khanda of Padma purana, Krishna is the male form of the goddess Lalita.

I am Goddess Lalita and that Radhika who is celebrated in songs. I am called Vasudeva, who always is of the nature of the art of love. I am truly of a feminine form, and I am the ancient woman, and I am goddess Lalita, and in a manly form I have Krishna's body.

— *Padma purana, Patala-Khanda, Verses 46:47*

The next names - "chidhagnikunda sambhutha devakarya samudhyatha" tells us that devi arose from the fire of knowledge to help devas in their task (war against asuras - bhandasura). From the namAa- Udhyath bhanu sahasraba till sinjanamani manjeera manditha sree padambuja, all her parts like her face, forehead, eyes, mouth, tongue, voice, hands and legs have been described. Thereafter, Devi's place (Chintamani grham), her war against bandasura, kundalini shakti, and her properties have been described. A common image of the goddess depicts a parrot and a sugarcane with her. Sugarcane represents the sweetness of her mind.

### References in Hindu literature[edit]

The *Soundarya Lahari* of Adi Shankaracharya deals exhaustively about the nature of the Goddess and her worship. The *Lalitopakyana* tells of the epic battle between her forces and the forces of the arch-demon Bhandasura.<sup>[</sup>

The *Tripura Sundari Ashtakam* by Adi Shankaracharya describes her as a Mother wearing a blue and red-spotted dress and holding a pot of honey.



The Sri Yantra in diagrammatic form, showing how its nine interlocking triangles form a total of 43 smaller triangles.

In the Shri Vidya school of Hindu tantra, the Sri Yantra ("sacred instrument"), also Sri Chakra is a diagram formed by nine interlocking triangles that surround and radiate out from the central (bindu) point. It represents the goddess in her form of Shri Lalita Or Tripura Sundari, "the beauty of the three worlds (earth, atmosphere and sky(heaven))"(Bhoo, Bhuva and Swa). The worship of the Sri Chakra is central to the Shri Vidya system of Hindu worship. Four isosceles triangles with the apices upwards, representing Shiva or the Masculine. Five isosceles triangles with the apices downward, symbolizing female embodiment Shakti. Thus the Sri Yantra also represents the union of Masculine and Feminine Divine. Because it is composed of nine triangles, it is known as the *Navayoni Chakra*. "These nine triangles are of various sizes and intersect with one another. In the middle is the power point (bindu), visualizing the highest, the invisible, elusive centre from which the entire figure and the cosmos expand. The triangles are enclosed by two rows of (8 and 16) petals, representing the lotus of creation and reproductive vital force. The broken lines of the outer frame denote the figure to be a sanctuary with four openings to the regions of the universe".



In a recent issue of Brahmaavidya, the journal of the Adyar Library, Subhash Kak argues that the description of Sri Yantra is identical to the yantra described in the Śvetāśvatara Upanisad.

Together the nine triangles are interlaced in such a way as to form 43 smaller triangles in a web symbolic of the entire cosmos or a womb symbolic of creation. Together they express Advaita or non-duality. This is surrounded by a lotus of eight petals, a lotus of sixteen petals, and an earth square resembling a temple with four doors. The various deities residing in the nine layers of the Sri Yantra are described in the Devi Khadgamala Mantra.

The Shri Chakra is also known as the *nava chakra* because it can also be seen as having nine levels. "Nine" comes from "Nava" of Sanskrit. Each level corresponds to a mudra, a yogini, and a specific form of the Deity Tripura Sundari along with her mantra. These levels starting from the outside or bottom layer are:

1. *Trailokya Mohana* or *Bhupara*, a square of three lines with four portals
2. *Sarva Aasa Paripuraka*, a sixteen-petal lotus
3. *Sarva Sankshobahana*, an eight-petal lotus
4. *Sarva Saubhagyadayaka*, composed of fourteen small triangles
5. *Sara Arthasadhaka*, composed of ten small triangles
6. *Sarva Rakshakara*, composed of ten small triangles
7. *Sarva Rogahara*, composed of eight small triangles
8. *Sarva Siddhiprada*, composed of 1 small triangle
9. *Sarva Anandamaya*, composed of a point or *bindu*

The Sri Chakra (called the Shri Yantra) is the symbol of Hindu tantra, which is based on the Hindu philosophy of Kashmir Shaivism. The Sri Yantra is the object of devotion in Sri Vidya.

The two dimensional Sri Chakra, when it is projected into three dimensions is called a Maha Meru (Mount Meru).



## Sri Yantra School of Hinduism?

**The Sri Yantra, Shri Yantra, or Shri Chakra** is a form of mystical diagram (*yantra*) used in the Shri Vidya school of Hinduism. It consists of nine interlocking triangles of which 4 are for Shiva and 5 for Raj rajeshwari(parvati ) that surround a central point known as a *bindu*. These triangles represent the cosmos and the human body. Because of its nine triangles, Shri Yantra is also known as the *Navayoni Chakra*.<sup>[1]</sup> When the two-dimensional Shri Yantra is represented in three dimensions, it is called a *Mahameru*. Mount Meru derives its name from this shape. In addition to Mount Meru, all other yantras derive from the Shri Yantra.

In the 2009 issue of *Brahmavidya* (the journal of the Adyar Library), Subhash Kak argues that the description of Shri Yantra is identical to the *yantra* described in the Śrī Sūkta in veda.<sup>1</sup>

The Sri Yantra's 9 constituent triangles vary in size and shape and intersect to form 43 smaller triangles, organized in 5 concentric levels. Together they represent the totality of the cosmos and express Advaita or non-duality. In the middle, the power point (*bindu*) represents the cosmic center. The triangles are circumscribed by two concentric circles composed of 8 and 16 petals, representing the lotus of creation and reproductive vital force. The entire configuration is framed by the broken lines of an earth square, representing a temple with four doors open onto the regions of the universe.

### Shri Yantra in various forms



**The Lalita Sahasranama in diagrammatic form, showing how its nine interlocking triangles form a total of 43 smaller triangles.///The *Shri Yantra* shown in the three-dimensional projection called *Mahāmeru*/// Shri Yantra engraved in metal**

The worship of the Sri Yantra is central to the Sri Vidya system of Hindu worship. It represents the Goddess in the form of Devi Tripura Sundari, *the natural beauty of the three worlds*: Bhu Loka (Physical Plane, Consciousness of the Physical Plane), Bhuvār Loka (Antariksha or Intermediate Space, Sub-Consciousness of the Prana) and Swar Loka (Svarga or Heaven or Super-Consciousness of the Divine Mind). The Sri Yantra is the symbol of Hinduism, which is based on the Hindu philosophy of the vedas. The Sri Yantra is the object of devotion in Sri Vidya.

The Shri Yantra represents the evolution of the multiverse as a result of the natural Divine Will of the Godhead Aadi Parāa Shakti. The four upward-pointing isosceles triangles represent the Goddess's masculine embodiment Brahman, while the five downward-pointing triangles symbolize the female embodiment Jagat jannani.<sup>[5]</sup> The 12 and 15 sides of the four upward and five downward triangles also correspondingly symbolise, on the physical plane, the 12 sidereal zodiac signs of the Sun and 15 'nityas' phase-signs of the Moon.<sup>[6]</sup>

The Shri Yantra is also known as the *nav chakra* because it can be seen to consist of nine concentric layers that radiate outward from the *bindu*. ("Nau" or "nava" means "nine" in Sanskrit.) Each level corresponds to a mudra, a yogini and a specific form of the deity Tripura Sundari along with her mantra. The various deities residing in



the nine levels of the Shri Yantra are described in the Devi Khadgamala Mantra. These levels, listed from outermost to innermost, are:

1. *Trailokya Mohana*, the outermost square, traced in three lines and interrupted by four recessed portals;
2. *Sarvasaa Paripuraka*, the outer lotus, consisting of 16 petals;
3. *Sarva Samkshobahana*, the inner lotus, consisting of 8 petals;
4. *Sarva Saubhagyadayaka*, the outermost ring of small triangles (14 in total);
5. *Sarvarthasadhaka*, the next ring of triangles (10 in total);
6. *Sarva Rakshakara*, a smaller ring of 10 triangles;
7. *Sarva Rogahara*, a ring of 8 small triangles;
8. *Sarva Siddhiprada*, one small triangle containing the *bindu* at its center;
9. *Sarva Anandamaya*, the *bindu*.
- 10.

## TEMPLES

Her most important temple is the Kanchi Kamakshi temple in Kanchipuram, Tamil Nadu. Kanchipuram is one of the moksha puris. Sage Durvasa did intense penance in Kanchipuram and the pleased Lalita Tripura Sundari appeared and agrees to reside in Kanchi for the benefit of her devotees. Adi Sankaracharya installed the Sri Chakra in this temple. It is also the place of Kanchi Kamakoti mandali. Her temple, the Tripura Sundari temple is located on top of the hills near Radhakishorepur village, which is a very important temple, 1 of the 51 shaktipeethas, a little distance away from Udaipur town railway station, Udaipur town, Tripura, North east India. Another temple dedicated to goddess maha Tripura sundari, or goddess kamakhya, 1 one of the 4 main adi shaktipeethas, is in Nilachal hill, Guwahati, Assam near kamakhya junction railway station, in Assam, North east India. In West Bengal, there is a temple of Ma Tripura Sundari Devi located in Boral, near Garia. In Madhya Pradesh, Jabalpur, there is Tripura Sundari temple about 12 km from city on Bhedaghat road in village Tewar. Another temple dedicated to goddess tripura sundari is in Banaswara, Rajasthan. In Tirusulam, a neighbourhood of Chennai, is the Shri Tirusoolanathar Tripurasundari temple, an ancient temple built by Kulothunga Chola I in the 11th century. The Trisula Nathar Temple is dedicated to Sri Shiva as Trisula Nathar and Divine Mother Shakti as Tripura Sundari Amman.

The **Kamakshi Temple** is an ancient Hindu Temple dedicated to Kamakshi, the ultimate Goddess Lalita Maha Tripura sundari. It is located in the historic city of Kanchipuram, near Chennai, India. The Meenakshi Temple in Madurai, the Akilandeswari temple in Thiruvanaikaval near Tiruchirappalli and this Kamakshi temple are the important centers of worship of Goddess, in the state of Tamil Nadu. The Temple was most probably built by the Pallava kings, whose capital was Kanchipuram.

The Image of the main Deity, Kamakshi, is seated in a majestic Padmasana, a yogic posture signifying peace and prosperity, instead of the traditional standing pose. Goddess holds a sugarcane bow and bunch of five flowers in the lower two of her arms and has a pasha (lasso), an ankusha (goad) in her upper two arms. There is also a parrot perched near the flower bunch. There are no other Goddess temples in the city of Kanchipuram, apart from this temple, which is unusual in a traditional

city that has hundreds of traditional temples. There are various legends that account for this fact.

According to a local legend, Adi Shankaracharya established the Sri Chakra in this Kamakshi Devi temple in the trough-like structure in that shrine.

As per Hindu legend, Kamakshi Amman is considered in line with Meenakshi at Madurai and Visalakshi at Varanasi. Kamakshi is the only Shakti shrine centered across all Shiva temples in Kanchipuram which do not have separate shrines for Amman. Kamakshi is worshipped thus as *Parabrahma Swaroopini*. She is none other than Lalitha Maha Tripura Sundari herself. This can be further supported in tantric texts such as Tripura Rahasya, Bahvrucha Upanishad and most importantly, Brahmanda Purana which discusses how Lalitha Devi resides in Kamakoti Peetha in Kanchi.<sup>[2]</sup>

## ARCHITECTURE

The temple occupies an area of 5 acres (2.0 ha). The sanctum houses the image of Kamakshi in seated posture and is flanked by the trinity of Shiva, Vishnu and Brahma. There are smaller shrines of Bangaru Kamakshi, Adi Shankara and Maha Saraswathi around the sanctum. The picture provides a glimpse view of Temple Pond and Gaja Shed. Everyday the temple rituals start with Go Pooja and Gaja Pooja. There is a separate shed with Elephants, which performs pooja to the deity by trumpeting every day early morning 5.AM. In front of the Grabagraha there is a Gayatri Mandapam to the right of the shire we can see the deities arupa lakshmi, swaropa lakshmi. The temple is maintained and administered by the Hindu Religious and Charitable Endowments Department of the Government of Tamil Nadu.<sup>[3]</sup> The Devi in Adi Kamakshi temple which is close by the present Kamakshi temple, is called by various names like Kirtimati, Devagarbha in extant Tantric works like Tantrachudamani. She has four hands containing in each of them respectively, Ankusa, Pasa, Abhaya and a Kapala. This description corresponds to those extant old tantric works.

Four worship services are offered each day. The annual festival falls in Spring, in the Tamil month of Masi, which runs from mid-February to mid-March. During this time the chariot festival (Ther) and float festival, (Theppam) are held. Other festivals include Navaratri, Aadi and Aippasi Pooram, Sankara Jayanthi and Vasanta Utsavam in the Tamil month of Vaikasi. All Fridays are considered sacred, though the Fridays in the Tamil months of Adi (mid-July to mid-August) and Thai (mid-January to mid-February) are celebrated.

### **Lalita Maha Tripura Sundari**

Shri Lalita Parabhattacharika presides over the Kamakoshtha in five forms:

1. **Shri Kamakshi Para Bhattacharika** – Sri Kamakshi is the mula devata of the Kamakoti Peetha seated in the centre of the inner sanctorum of the shrine in Kanchipuram known as the Gayatri mantapam. According to kamakshi rahasya, this mandapa was built by the celestials with the four walls representing the four Vedas and the twenty-four pillars representing the twenty-four syllables of the sacred formula of gayatri. Shrividya Parameshvari, who forms the inner core of the prakata gayatri and thus

called rahasya gayatri, is enshrined at the centre of the gayatri mandapam as Shri Kamakshi. She is seated on pancha brahmasana and sports in her four hands pasha, ankusha, iskhua kodanda and pushpa bana. Paramba is seated in yonyasana and faces southeast. When tormented by asuras led by Bhandasura, devas are said to have performed a penance to appease the Supreme Shakti in the form of parrots, residing on champaka vrkshas at Kanchi. Pleased with their penance, Paramba is said to have appeared from her residence in Mahameru or Bilakasha through the bila dvara and destroyed the demons. The shri vigraha of Paramba has been described as representing her three forms: sthula (Dhyana yogya, Savayava), Sukshma (mantra and yantratmaka) and Karana or Vasanatmaka. It is also said that Lord Mahadeva himself worshipped paramba in the four yugas assuming the forms of sages krodha bhattaraka, parashurama, dhaumya and Adi shankara bhagavatpada (and muka shankara, believed to be an incarnation of krodha bhattaraka). The bila dvara leading to bilakasha can be seen today in front of the tapomagna kamakshi sannidhi inside the garbhagrha. It is also said that bhagavan rudra assumed the form of durvasas on her emergence from the bilakasha and first worshipped her through the modalities of shrividya tantra by consecrating a shrichakra here. He is thus the sampradaya guru of shrividya and the credit for crystallizing paramba at Kanchipuram as Gurmurtisvarupini (Charyanandanatha-para bhattarika mithunatmika) goes to this great seer. The forms of vashinyadi Vagdevatas can be seen around the Shrichakra in their same positions as in Shripura. A shrine dedicated to hayagriva and agastya can be seen in the third prakara of the temple, at the location where the teaching of Lalita Trishati was imparted.<sup>[4]</sup>

2. **Tapah Kamakshi** - This form of paramba can be seen to the right of the mula devata and close to the bila dvara. Separated from mahadeva, uma appeared first as annapurna in Kashi and then following the advice of sage Katyayana, appeared in Kanchi to worship Ekamranatha under the mango tree in rudrakoshtha and married him.
3. **Anjana Kamakshi** - Also known as Arupa , her shrine is situated to the left of the mula devata, facing the north and in front of saubhagya ganapati. Rama is said to have performed a penance to regain her lost beauty in this place and due to the grace of paramba, kumkuma offerings of mula devata is offered to her here before being accepted by the devotees. While she represents Rama in her form as rama-bija, she represents Kamakshi in the form of Kamakalakshara that is inherent in the rama bija.
4. **Svarna Kamakshi** - The shrine of this deity, also known as Bangaru Kamakshi is situated in the second prakara. It is said that this form was created by Shrividya parameshvari from her third eye to serve as the shakti of ekamranatha named ekambika. The original idol that appeared from the third-eye of paramba is seen today in Tanjore, which was transported to Tanjore to protect the idol from Muslim attacks by Kamakshidasa, an ancestor of Shri Shyama Shastri.
5. **Utsava Kamakshi** - The shrine of Utsava Kamakshi, the idol which is brought out during processions, is located in the second prakara. The idol is accompanied on either side by idols of Sharada and Rama. While the devatas generally are accompanied by their male/female consorts in most cases, on account of Kamakshi being Shiva-shaktyatmika, there is no shrine devoted to Shiva here. Sri Lalitambika, who appeared from Chidagni for the destruction

of Bhandasura, was presented to the world by Brahma with the special name - Sri Kamakshi. Thus, 'Kamakshi' is the special epithet of the primordial Parashakti Sri Lalita. As she brings joy to the mind of Sri Kameshwara, she is referred to as 'Sri Lalita'.

Durvasa Maharishi



Kamakshi Amman Temple with the golden overlays over its gopurams.

The shrine situated in front of Sri Kamakshi's Garbha Gham is of Sage Durvasas, also known as Krodha Bhattaraka. There are thirty-two chief upasakas of Devi like manu, chandra, kubera etc. Among these, Kamaraja, Lopamudra and Durvasa are the chief upasakas. Durvasa pranita vidya is called Sadi vidya. Durvasa represents the power of sattvika krodha of Amba, used to protect and correct her devotees, and thus her limitless kriya shakti. It is Sri Durvasa who established the Kamakoti Peetha by consecrating a Bhu-Prastara Srichakra in front of Amba. He composed Lalita Stavaratna, also called Arya dwisahti, describing the Srinagara. He also composed Traipura Mahimna Stotra, a complete mantra shastra in itself and also the Para Shambhu Mahimna Stotra. Due to a curse by Saraswati, he was born as a deaf and dumb brahmana and was graced by Sri Kamakshi with Anugraha Diksha.

**Another popular myth** is about Adi Shankara pacifying the Raudra Swarupa of Kamakshi. Sri Kamakshi is Purna Brahma Swarupini and she did not attain Raudra. The shrine in the temple premises, referred to as Adi Kamakshi, is actually Kalikamba. It is possible that this deity was pacified by Adi Acharya

*Daksha Yaga and Shakti Peethas*



Shiva carrying the corpse of Sati (goddess)

The mythology of Daksha yaga and Sati's self-immolation is the main theme in the origin of Shakti Peethas.



Shakti Peethas are divine temples of Adiparashakti. The cause of the presence of Devi's presence is due to the falling of body parts of the corpse of Sati Devi. The naval part of Sati Devi's body is believed to have fallen here. There are 51 Shakti Peeth linking to the 51 alphabets in Sanskrit. There are also arguments that the old Kanchi temple is the Shakti peetha, where Sankaracharya has installed the Shri Chakra.



In the shrine of Kamakshi Amman close to the sanctum, the **Tirukalavanur Divya Desam**, the temples dedicated to Vishnu in his form of Varaha glorified by the 7th-10th century *alvars* (Tamil saint poets) is present. The temple faced west went to ruins and the deity is now placed inside the Kamakshi Amman temple. There are shrines over the *vimana*.

**II. A temple of Tripura Sundari temple is in Chhatrabhog (Satrubhog). It is situated in south 24 Pgs under Diamond Harbour Subdivision West Bengal.** The nearest railway station is Mathurapur Road in Sealdah South section. From the source of Rajratnakar descendants of Drajhu king, Kalinda made a wooden Tripura Sundari icon at this place. Many temples of Goddess Raj Rajeshwari are also found in Uttarakhand, where she is considered as the Kul-devi.

III. A temple of Tripura Sundari is located at tripuradevi village in Berinag and Ancient 850 years old **Tripura Sundri amma (Thibbadevi) temple in Muguru** is located in the Tirumakudal Narsipur taluk of Mysore district in Karnataka. A temple of Sri Jwalamukhi Tripura Sundari is located at S.Uttanahalli, Near Vidyaranyapura-Nanjangud Road, Mysore district in Karnataka.

**IV. Goddess RajaRajeshwari Temple is in Rajarajeshwari Nagar, Mysuru Road, Bengaluru,** Karnataka, which is a prime location in Bengaluru. Many people throng to this place because of presence of the Goddess.

**V. Tripura sundari in her form Raja Rajeshwari** is worshiped in Kandamangalam Sree Rajarajeshwari temple located in the village Kadakkarapalli, Cherthala taluk, Alappuzha district, Kerala. The temple is named as Kanadamangalam by Sree Narayana Guru (social reformer and spiritual leader) which comprises two words "Kandal" which means if you see and "mangalam" which means good fortune.

**VI. Bala Tripura Sundari Temple is also in Dolpa district of Nepal.**

## GEOMETRY

This geometrical representation of the divine mother works as the deity herself. Now how does the yantra work? It has to be energised, by whom and what?? By a human it's us. By what by the prana that flows from the human. This is the secret. After the Devi is manifested in the human body it is made to flow into the yantra. The technique can't be explained. So human is the fountain which activates the elixir called the Sri yantra. It is ideally suited for use around the home, in conjunction with Reiki Treatments. The Sri Yantra, otherwise called Shri Yantra or Shri Chakra, is a mystical geometric symbol framed by nine interlocking triangles that transmit from the center point, known as a Bindu. Sri Yantra consists of 11 designs that when used together, creates an incredible amount of energy around it that attracts health, wealth, abundance and prosperity. Stress, anxiety, depression and financial pressure have been eradicated from my life thanks to this tool. For those of you who are currently being challenged by life, the power of Sri Yantra awaits you...

Sri yantra, it is place or asana of a particular deity invited to sit at certain place by inviting them with beeja aksharas. It is geometrically designed in shape of pyramid.

It also represents the kundalini Shakthi that is present in human. N lot more to say. But coming to your question , it is great n ultimate journey of spirituality , one cannot call it spirituality but worshiping the Devi in vedic rituals . Sri yantra is useful in many ways one impt is it activates your kundalini Shakthi in your body n once activated the energy flow of energy is enormous. It gives you the blessing of Devi, your purpose of life will be designed by the mother. It gives you respect. It gives you atma gyana, which is ultimate knowledge . It also gives you the power n authority to dictate the planets( astrological) as in the case of bhaskaraya life had happened. No, one is dare to make debate with you, as universal mother will be with you n many many more useful things.

But my dear frnd , I do not know why you asked this question , if you want to study this Vidya or do puja of Sri yantra , beware of it. Bcoz in India you will hardly find 4 to 5 peoples who are expert in Sri yantra or Sri Vidya upsana n these peoples you will not be able to see these peoples in public life. They avoid public life. One such person is Sringeri jagadhguru Sri Sri Bharati thirta mahaswami of Sri Sharada peetam , Sringeri in Karnataka.

Finally, if mother wants you to learn this Vidya , no one can stop you in learning this Vidya. It's ultimate form of worship. Above this worship you can't find any.





**Lord Kala Bhairavar @Arulmigu-Brahmapureeswarar-Temple,.Tirupattur,Trichy.**

Lord Kala Bhairava is that manifestation of Lord Shiva who controls the growth and management of time. Whoever wants to spend or manage their time in a proper manner should pray him. Propitiating Lord Kala Bhairava will ensure protection. Lord Kala Bhairava is the protecting Deity in all Shiva temples; the Temple key is traditionally placed before Bhairava Shrine.Worship of Lord Kala Bhairava ensures removal of all black-magic effects. Lord Kala Bhairava Shrine is situated in the inner praharam, as one turns right before entering Sri Brahmapureeswarar-Shrine.

Lord Kala Bhairava is worshipped by offering Sevvarali garland and special archanas for six theipirai ashtami, for removal of marital obstacles.

**Moongil Annai Kamakshi Amman Temple @ Devathanapatti, Theni, Tamil Nadu.**

The uniqueness is that it has no Temple Towers, Doors or murtis. Yes, there are no murtis in the sacred sanctums here. The main deity here is Kamakshi Amman. The murti is replaced with a door. Yes, door is worshiped here and it is revered as goddess Kamakshi. The other difference is that whole coconut and unpeeled bananas are offered. The coconuts are broken after the Aarathi. In most of the temples, coconuts are broken in to two first, followed by abhishekam and only after that aarathi is taken. A lot of rituals are different. The lamps of this temple are lit only with clarified butter (ghee). A lamp that was lit some 500 years ago is still burning to this date in this temple. Devotees offer mainly ghee to the temple. There is a storage room with no doors and pots of ghee are accumulated. Some of the pots in this storage are as old as 500 years. The pots do not have coverlids; they are open and their aroma wafts around the temple complex. The ghee is still fresh, and has not gone off. They do not attract any insects either. Devotees believe this is because of Goddess Kamakshi's blessings!

There is an interesting story behind this temple. 'Amman Macchu' is the moolasthanam of the temple. Amman Macchu is located farther away from this temple. When traveled from Devadanapaatti towards the Kodaikanal foothills one can find a Manjalaru Dam. Once crossed the dam, starts the beginning of a mud trail. While hiking further, we get two creeks namely olaiaru and majlaru, respectively. The trail leads to "Amman Macchu". This is the place where the goddess Kamakshi did penance to subdue her anger after killing 'Asura' a demon who tormented people of all lokas. Goddess came here and did penance in a bamboo bush. For the love of her devotees, goddess Kamakshi came here as a newborn baby, she was placed in a huge chest that was afloat in Manjalaru. She already communicated her arrival to her devotees in their dreams. As per her instruction devotees waited for her arrival.

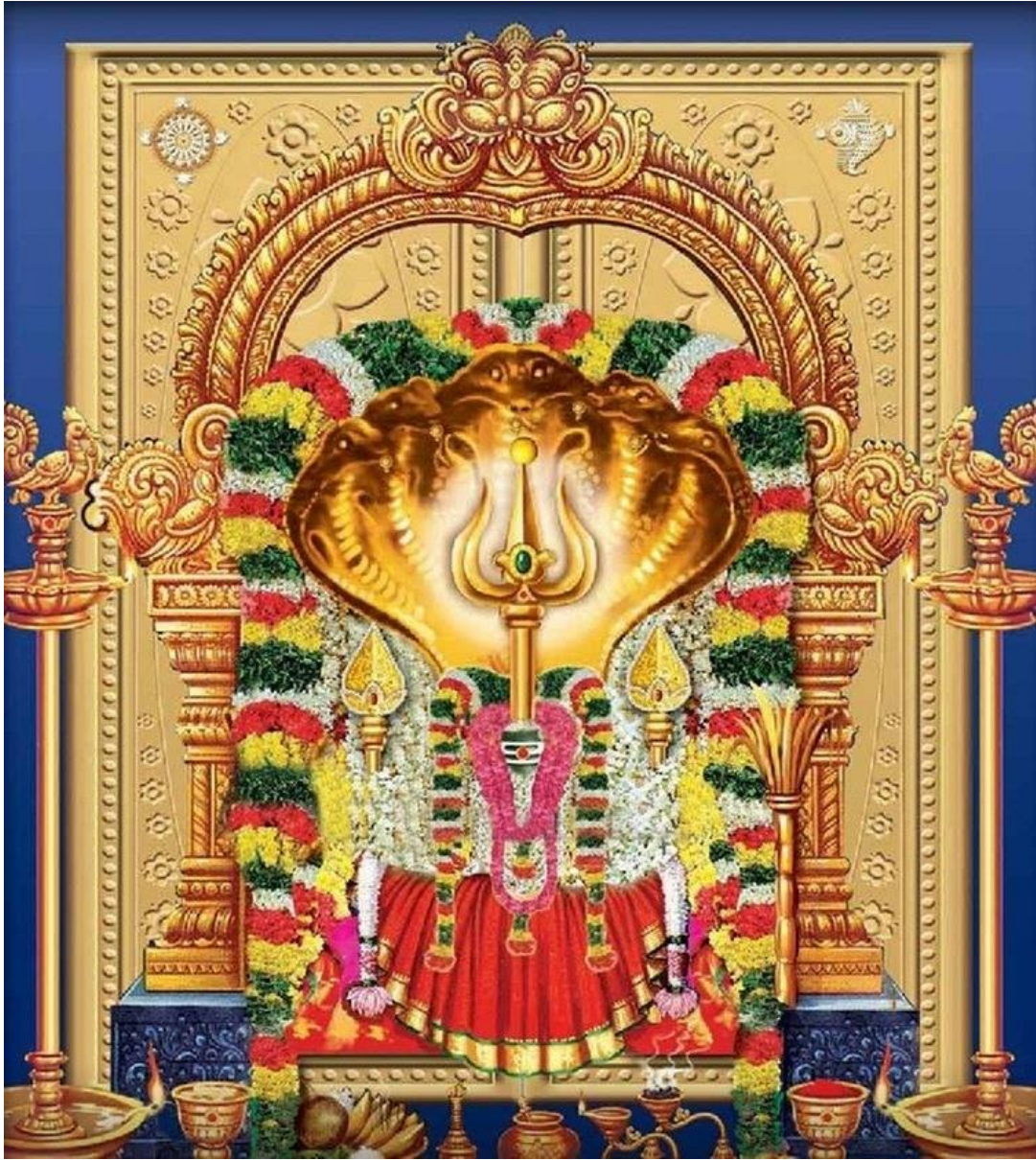
As the chest was floating, the bamboo trees of Manjalaru stopped it. The people understood that the baby inside it is the Kamakshi. Hence the goddess here is known as 'Mungil Anai Kamakshi.' Which loosely translates to 'Bamboo fence Kamakshi'. During every temple festival, the procession being from 'Amman Macchu' the temple festival is celebrated in Maasi (Feb-March) month's Amavasai (no-moon day) that coincides with Shiva Rathri. It was goddess's order that the temple should be built away from Amman Macchu. Devotees throng this temple for both to fulfill their wishes and to thank the goddess for the offerings received.

Just a few yards away, on a hill sits the Karupanna Swamy temple. He is the official caretaker of Mungil Anai Kamakshi Temple. He also considered as the brother of Goddess Kamakshi. Before visiting the Goddess temple, it is a rule to visit Karpanna Swamy Temple. It is believed that Karpanna swamy temple was closer to the Kamakshi temple. However, later he moved away from the temple. Karpanna Swamy is a staunch non-vegetarian while his sister Kamakshi is a pure vegetarian. Due to the differences, he moved away to the near by hill. However, he did not abjure his duty from guarding his sister's temple and the village. Around the temple complex's there are many small sanctums for many gods and goddesses, like said before there are no idols and doors in these small sanctums just the name plate. There is a reason as why the murtis are not kept inside the sacred sanctums. The worshipping of door in this temple came in to practice after a tiff between the priest and the king. To express priest's dissatisfaction, he locked the sacred sanctum and went home and never returned. The locked sanctum was never opened again, and all the prayers were offered to the door instead. She is in 'chest' form. The temple tower is replaced with a dome made out of hays called Nana Pull. When the temple sanctum was closed down, the goddess again appeared in her devotees' dreams to watch out for her, she gave all the instructions as well. Like before, she again arrived in a chest form. This time the chest was stopped by the 'Naananpull' a type of grass. People weaved a hut using these hays. This replaced the usual sacred tower. Raja Kumbalathar are the ones who manage and maintain this temple. An elderly male (above 60) from Raja Kumbalathar Nayakanmar family changes the hay roof by weaving a new one. There are certain rituals that need to be followed before weaving a new roof. They have to fast for 48 days, should collect all the materials required from Murugamalai, a dense forest. When all the materials are gathered the elder person should climb upstairs blind folded from the backside of the sacred sanctum to the terrace and weaves it without looking in to it. Until they are done they are not supposed to leave and women are prohibited from entering the temple, till the weaving work is finished. Once it is completed, abishkam is done to the door.

Sairaksha Pooja is done every evening. The prayers are carried out with blowing of conch, and beating of sekandi (kind of percussion instrument). After this pooja pin-drop silence is maintained at the temple. It is believed that Goddess kamakshi is still alive and meditates every evening. This is a temple that says murtis are not the only way to come closer to god, one can still connect to the God/creator without having to worship idol. God is everywhere and it is us who needs to realize this absolute truth!

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## The Quest for the Optimal Configuration of the SriYantra



If you have ever attempted to draw this figure you already know that it is a lot more difficult to draw than you might have thought at first. The reason for this is mainly because the triangles are interconnected. If you move one, you need to move all the others so that they will intersect properly. With enough time or with the aid of computers and mathematics it is possible to draw a figure where the intersections match perfectly.

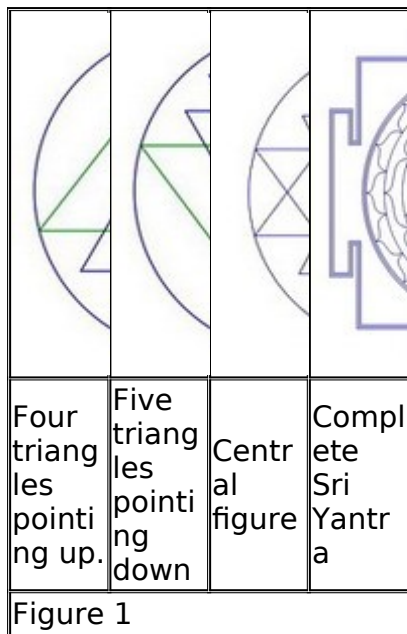
But it turns out that this is not enough to fully define the figure. This criteria in itself is not enough to produce a unique figure. This is the reason why there are so many different versions of the Sri Yantra in circulation.

This begs the question: what is the proper configuration of the Sri Yantra? The goal of this article is to investigate the geometry of the Sri Yantra and see if we can find out more about this fascinating sacred figure. Join us on the quest for the optimal Sri Yantra.

Questions that will be answered in this article:

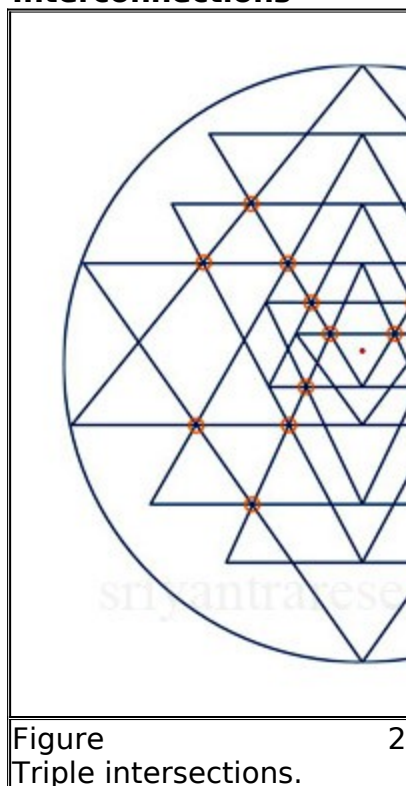
- What is the Sri Yantra?
- Why is it so difficult to draw?
- Why are there so many different versions?
- What are the characteristics that define an optimal figure?
- What is a Meru (pyramidal) Sri Yantra?
- What is a Kurma (spherical) Sri Yantra?
- How can I get an optimal Sri Yantra figure?

### **Nine Triangles in a Circle**



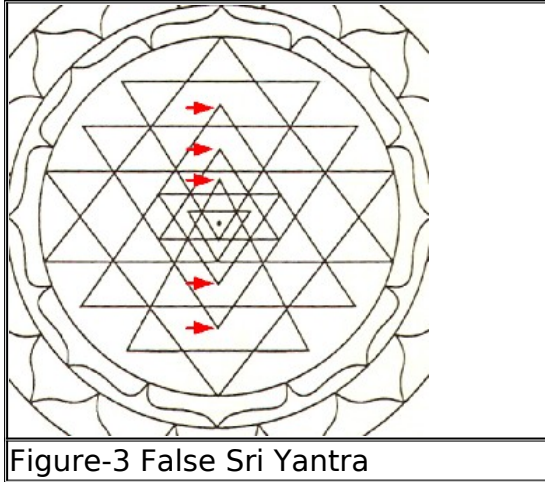
The Sri Yantra is composed of a central figure that is surrounded by two circular rows of petals and then by a rectangular enclosure called the bhupura. In this study we will be focusing mainly on the central figure which is composed of nine overlapping triangles and a bindu point. Four of the triangles point up, the other five point down. In the most popular configuration the two biggest triangles (green triangles in figure 1) touch the outer circle on all three points. In some other versions there are either one or two more triangles that touch the outer circle (See figure 5).

### Interconnections



When looking at the figure we notice that there is a **high degree of interconnectedness** between the nine triangles. **This the main reason why it is so difficult to draw.** This means that every triangle is connected to one or more of the other triangles via common points. Changing the location of one of the triangle usually requires changing the size and position of many other triangles.

Figure 2 shows where the triple intersection points are located. These are the points that lock together the triangles. You can't move one without also moving the others. Notice also that the two biggest triangles are touching the outside circle on three points and that the apex of every triangle is connected to the base of another triangle.



As with everything else there is a **tendency to simplify and/or distort things** , so that over time knowledge gets eroded. In the case of the Sri Yantra this has led to what some call the "false Sri Yantra". It's a version that is so far from the original figure that it is missing some of the most basic characteristic of a Sri Yantra. An example of such a false Sri Yantra is shown in figure 3. Here we see that the apex of most triangle is not connected with the base of another triangle as indicated by the red arrows. This reduces greatly the difficulty of drawing the figure and leads to something that looks like a Sri Yantra but isn't.

### **The First Key: Concurrency**

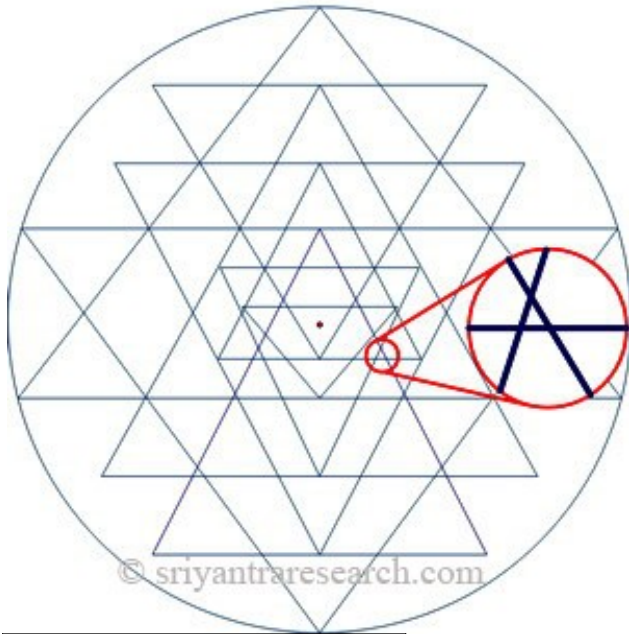


Figure 4  
Errors in the drawing will  
lead to extraneous  
secondary triangles.

The obvious challenge when drawing a Sri Yantra is to achieve near perfect concurrency. Meaning that all the triple intersection meet at the same point rather than crisscrossing.

Figure 4 shows a detail of a Sri Yantra with the error circled in red. The lines should intersect at the same point but instead they crisscross each other and form an extraneous triangle. Using the right sequence to draw the Sri Yantra will ensure that there will be errors only in two of the triple intersections.

**Very few Sri Yantras achieve perfect concurrency.** Mathematically speaking it is not possible. But practically speaking a satisfactory level of precision can be achieved. It is difficult to achieve this when doing the drawing by hand but not impossible. Often the lines are made thicker to hide the errors at the intersections. A good level of accuracy can be achieved with a pencil and ruler and a lot of patience. A better accuracy can be achieved with a drawing program such as AutoCAD or Visio. The greatest amount of accuracy will be achieved by using a mathematical program such as Mathematica to compute the figure.

**The One and the Many**

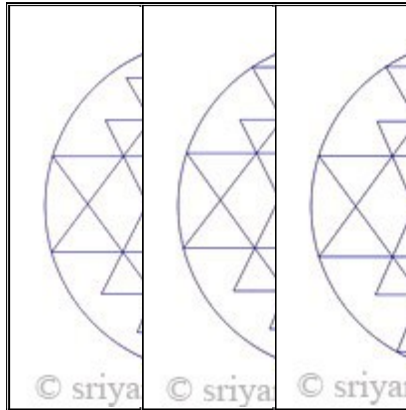


Figure 5  
Three different configurations of the Sri Yantra.

It would seem at this point that all one needs to do is to make sure that the lines match precisely at the triple intersections (concurrency) and our job is done. Not so! Why are there so many different versions of the Sri Yantra out there? Figure 5 shows a few examples of Sri Yantras. In these examples the differences are obvious. The differences are usually more subtle and require closer examination. Like snow flakes there seems to be an infinite number of different Sri Yantras. Why is that? How can that be? Isn't there a **precise and complete** method that would tell us how this famous sacred figure should be drawn? If there is one we haven't found it yet.

The reason is simple. **The criteria of concurrency** (precise intersections) **is not enough to fully define the Sri Yantra**. Over time people have assumed that being able to produce a figure where the lines meet precisely at the intersections will produce a unique figure. This has led to the current multiplicity of figures available.

Let us take the simple example of drawing a triangle. If the only criteria required is that the figure must have three sides then you can draw an infinite number of different triangles with three sides. If on the other hand you are asked to draw a triangle where the sides are of equal length then there is only one way to draw such a triangle (not taking size into account).

The Sri Yantra is a geometry with **five degrees of freedom**, which means that up to five different criteria can be used to define it. This is why we have to decide on the location of five lines when drawing the figure. Five degrees of freedom is not a lot considering that there is a total of nine triangles. This is because of the high degree of interconnectedness between the triangles. This effectively limits the possibilities and variations that can be achieved.

### **The Second Key: Concentricity**



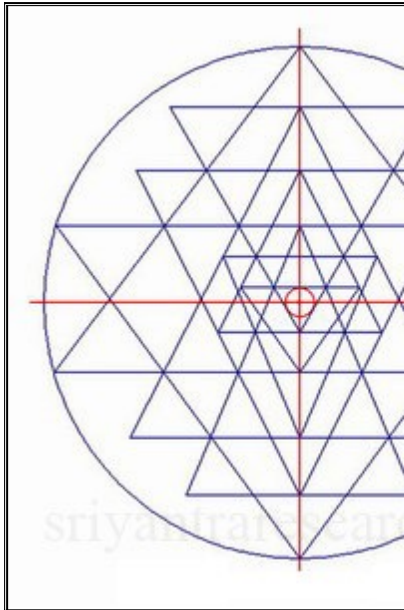


Figure 6  
Concentricity: the center of the innermost triangle coincide with the center of the outer circle.

Lets now take a look at the bindu point; the small point located in the central triangle. It should be located in the center of the innermost triangle. This can be achieved precisely by placing the bindu at the center of a circle that fits inside this triangle (see figure 9). This is known in mathematics as the incenter of a triangle. To achieve a perfectly centered figure however, the bindu should also be located at the center of the outer circle. This is illustrated in figure 6. The red cross shows where the center of the outer circle is located. The small red circle shows where the center of the innermost triangle is. As we can see in this figure they coincide. This is not the case for most Sri Yantras.



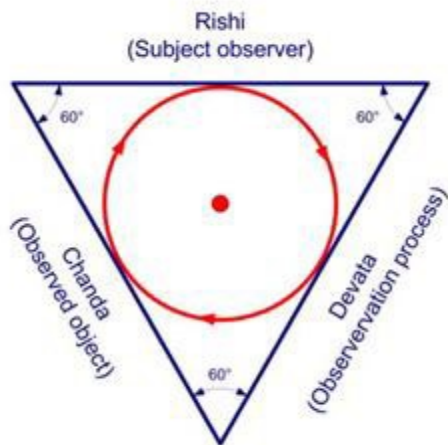
Figure 7  
Sri Yantra that doesn't

meet the concentricity criteria.

Figure 7 shows an example of a Sri Yantra where the center of the innermost triangle doesn't match perfectly with the center of the outer circle. The green dot (center of the innermost triangle) is not aligned with the center of the red cross (center of the outer circle).

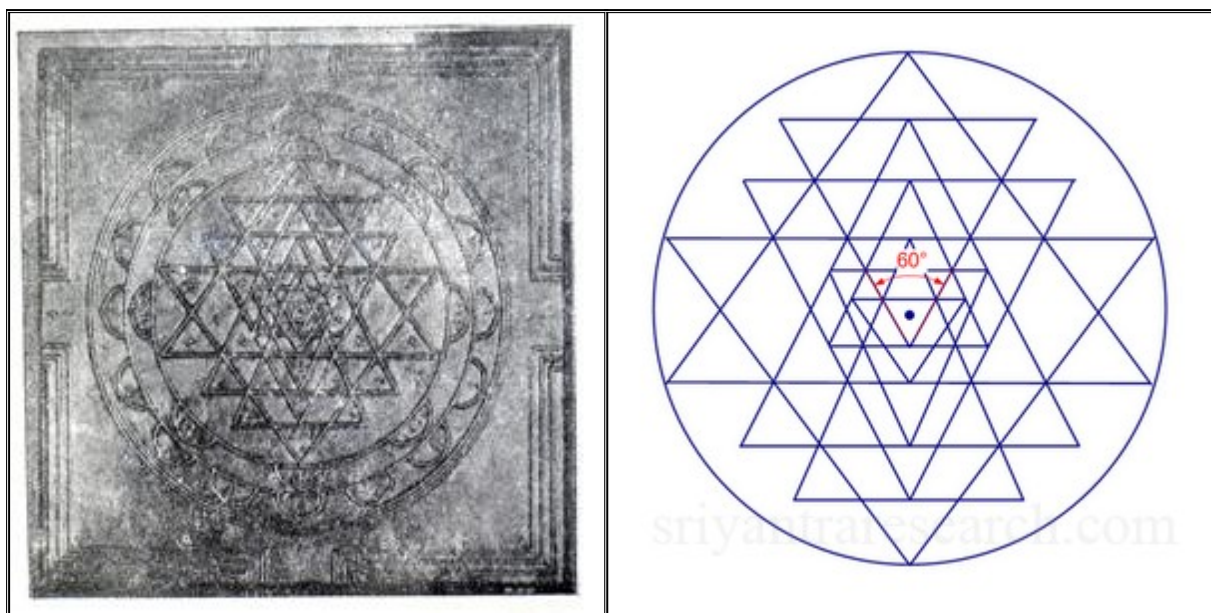
### **The Third Key: Equilateral Inner Triangle**

Figure 9  
Equilateral triangle as the expression of Rishi, Devata, Chanda.



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The equilateral triangle is a perfect and minimal structure. It is the simplest, strongest and most fundamental structure in geometry and computer graphics. It has the highest degree of tensegrity for a minimum amount of structural elements. That is why it is so prevalent in the structural designs created by Buckminster Fuller. This is also why the geodesic dome, a spherical structure composed of small triangles is the only man-made structure that becomes proportionally stronger as it increases in size.



The Sri Yantra symbolizes, among other things the unfoldment of creation. The bindu represents the unmanifest, the silent state. The next level in the expression of the Universe is represented by the innermost triangle. This level represents the trinity of rishi, devata, chanda, or the observer, the process of observation and the object being observed. At this point the symmetry of creation is still intact and will be broken when it reaches the next level which represent the grosser aspects of the relative.

This reflects the unfoldment from unity to trinity as expounded in the Vedic literature. According to the Veda the Universe becomes manifest when unbounded awareness becomes aware of itself. The spark of self awareness ignites creation. At this point Unity divides into the trinity of rishi (the observer), devata (process of knowing) and chanda (the object of perception). The same idea is also found in the bible as the principle of the holy trinity.

The central triangle is the central lens of the Sri Yantra. If as some suggest, this pattern is capable of emitting a significant amount of subtle energy, the importance of having a well balanced and centered figure becomes obvious.

For these reasons we believe that the central triangle should be equilateral in an optimal Sri Yantra configuration. For this to happen the highest down pointing primary triangle must have an angle of 60 degrees (see figure 9 and 11).

### **Center of Mass**

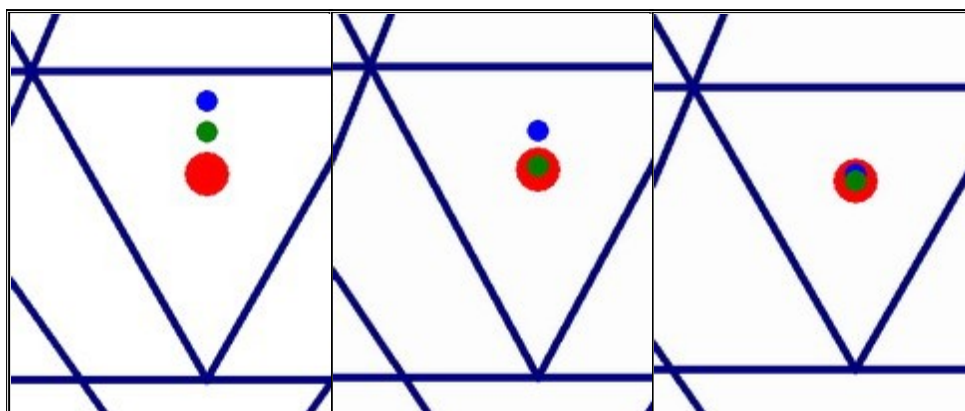


Figure-10

Left: Figure with Concurrency criteria only. Center: Figure with Concurrency and concentricity. Right: Figure with Concurrency, concentricity and equilateral central triangle.

Now let's see if we can find ways to confirm the idea that we are getting closer to a perfectly balanced configuration. Another measure of overall balance of a structure is the center of mass. This is the point in the geometry where it would balance if it was a solid object.

Figure 10 shows a detail view of the central triangle of three different Sri Yantras. The left figure shows a configuration where only **concurrency** is achieved. In this case the bindu (red dot), the center of the outer circle (green dot) and the center of mass (blue dot) are not aligned.

The central figure shows a Sri Yantra that achieves **concurrency and concentricity**. As a result the bindu (red) and the center of the outer circle (green) overlap nicely. The center of mass still doesn't overlap however.

On the right we see that for a figure drawn with the three criterion that we have suggested (**concurrency, concentricity and equilateral central triangle**), the three centers overlap and we have a perfectly centered and balanced figure.

### The Sri Yantra from Sringeri Temple

The Sringeri temple in India claims to have the oldest Sri Yantra. This temple is one of the four pillars founded by none other than Shankara during the first millennium. Assuming that older Sri Yantras are closer to the original configuration let's see how this Sri Yantra compares to our optimal version. Obviously it is not possible to be certain that it is the oldest Sri Yantra on Earth but it is certainly older than most of the versions available. The shape of the petals and the bhupura are good indicators that it is a old Sri Yantra configuration.

Figure 11 shows an alleged picture of this Sri Yantra and a diagram that was drawn from the picture. Taking into account the distortions caused by the camera and printing we can see that the figure has many of the same characteristics as our optimal figure. The bindu is well centered and more importantly the centermost triangle has an Since the Sri Yantra is based on triangles it is very appropriate that there are currently three main ways to represent this figure. The first and probably the most common is the **plane form**, which is what we have been looking at so far. More pictures of the plane form can be seen here.



The second is the **pyramidal form** called Meru in India. Mount Meru is a mythical mountain. So named because of the mountain shape of the figure. More pictures of pyramidal Sri Yantras can be seen [here](#).

The third and rarest form is the **spherical form** or Kurma. Kurma was the second incarnation of Vishnu, the turtle incarnation. This refers to the similarity between this form and the shell of a turtle. It is interesting to note that there seems to be some confusion with the use of these two terms. The pyramidal form is often wrongly referred to as Kurma. This form is the rarest because of the extremely high level of difficulty involved in generating it. We have not yet found a correct physical representation of a spherical Sri Yantra. There are many attempts but very few have succeeded. Pictures of spherical Sri Yantras can be seen [here](#).

### The Optimal Sri Yantra

As we have mentioned earlier, drawing a Sri Yantra with minimal errors at the intersections is in itself a good challenge. If on top of that we add the two additional criterion that we have proposed (concentricity, and equilateral inner triangle) then it would probably take a lifetime of trials and errors to achieve such a figure. But thanks to computers and mathematics this can be achieved in the blink of an eye. To achieve this result however, the figure needs to be converted into a simultaneous equation and then solved for the required constraints. For more on this topic take a look at the excellent paper from C.S. Rao. Once this is done we can then shape the figure according to the different criterion described above to obtain an optimal figure where the errors at the intersections are minimal, the figure is perfectly centered and the innermost triangle is equilateral.

## Context





Traditional Indian architecture is extremely simple and straightforward. Simple techniques of construction were utilized to build some of the glorious and magnificent buildings that have withstood the test of time. Structural elements like columns and beams were carefully integrated within the buildings to meet the needs of religious and cultural traditions.

The vast freedom available to the sthapaka and sthapani in the design of temples and other spiritual buildings resulted in the development of overwhelming wealth of architectural elements, variety of sculptural forms and decorative exuberances that has become the everlasting symbol of Indian Temple Architecture.

The shikhara remains the most outstanding element of the temple and the gateway is usually modest. The prakaras or the walls surrounding the garbha griha were built around the whole complex and were oriented to the cardinal directions. These enclosures had elaborate and magnificent gateways (gopurams) that led the devotees into the sacred courtyard.

A temple is the seat of divinity and is also a sacred institution that aims at giving mental and physical solace to the devotee. The Garbhagruha (Garbhagudi) or sanctum sanctorum encompasses the center or the nabhi of the superstructure. From the square shape of the Garbhagruha to the finial (which is a point) is the shikhara.

This curved form is identified in modern times as the pyramid. The shikhara normally refers to the superstructure of the sanctum sanctorum and is the most important part of the temple. The pyramidal superstructure has a number of storeys. The shikhara can be a square, circular, hexagonal (6 sides) or octagonal (8 sides).



The vertical growth of Shikhara is also sometimes used to designate the whole superstructure of the temple. The term Shikhara is frequently mentioned at several places in the great epics Ramayana and Mahabharata when referring to the

‘Prasada’ or temple. While the shikara generally refers to the curvilinear vertical growth of the sanctum sanctorum, the gopurams or gate towers refer to the gateways to the various enclosures and a temple. These are also pyramid shaped and the cross-section is reduced as they go up.

Generally the pyramidal superstructure has four or eight triangles joined if the garbha griha was square (or rectangular) and round shaped if the sanctum sanctorum was circular. The superstructure was solid or hollow. The shikhara generally comprises of three parts:

- The recessed storeys
- Enclosure surrounding each storey.
- The dome (stupi or kalasa) rising above the last storey (also called the Vimana or Harmya)

In certain temples the shikara is formed by placing a flat roof on four pillars.

Another slab is placed over the shikara. Slab upon slab diminishing in size as they go up are placed one above the other, topped by a perforated ring stone, known as the amalaka, forming a step pyramid. The added weight of the slabs keeps the roof in position. Many a time an upper chamber for the shrine was introduced for greatly reducing mass and weight.

The surrounding walls around the sanctum sanctorum, which have gateways or gopurams, also have pyramid shaped roofs with diminishing tiers as they go up, with the outermost enclosure referred as mahamayada. The immediate enclosure around the garbhagriha, known as the Prasada towers above it like a pyramid with diminishing tiers and is also known as the shikara.



The celestial power drawn through the shikaras gives the deity effulgence and metaphysical power. The shikara apart from being a roof for the sanctum sanctorum is also a symbol of divine sanctity giving significant emphasis to the garbhagriha and the principal deity of the central divinity. The top of the shikara tapers to a finial and is known as the kalasa or stupika.

One of the learned writers on Temple architecture says that the height of each storey of the pyramidal superstructure diminishes in arithmetical progression, being one-fourth or one-third less than the lower storey, the ground floor not being included. Pyramids

Pyramids are synonymous with Egypt. In recent times these structures with four triangular sides standing over a square base have entered the domain of Vastu and are being prescribed for many of the imbalances of a building – residential or business. Egypt is a land of pyramids and we have Egyptologists and

pyramidologists doing research and throwing light on the antiquity and mystery surrounding them. Egyptologists are archaeologists who specialize studying the ancient Egyptian artefacts.

The term pyramid is derived from the Greek words pyra meaning fire, light, or visible, and the word midos meaning measures. It is also translated to mean fire at the center. This word perhaps denotes the great hidden power of these structures with a square base and four triangular sides that rise upwards to a finial.

Even though Egypt is synonymous with pyramids, we find them in other parts of the world such as China, Mexico, Spain, France, Siberia, Central America, Greece, Cambodia and other countries. The pyramids of Egypt are traced to at least 4000 years back. The Giza pyramids of Egypt date back to about 2500 B.C.

The Giza pyramids are generally identified with three major pyramids – Pyramid of Cheops (Khufu) or the Great Pyramid, the pyramid of Chephren (Khafu) and the pyramid of Mycerinus (Menkaure). This apart the area spread over thirteen acres of land has six or more smaller pyramids. A remarkable feature of the Giza pyramids is that they are aligned with great precision to the cardinal directions.

The lengths of the four sides of the base of the Great Pyramid are amazingly equal measuring an average of 755.5 feet. The great pyramid, known as the eighth wonder of the world is said to have been built over a period of several decades using 2.3 million limestone bricks weighing an average of two and half to fifteen tons each.

It rises up to a height of 481 feet. Several theories are put forth on how such these giant blocks were put in place to create the perfect pyramid. One theory tells us that a ramp, straight or spiral, was raised as the construction carried on. These ramps helped in pushing up the blocks into place.

The entrance to the great pyramid is on the north. The pyramid contains four chambers. The King's Chamber, lying at a height identified with the pyramid's center, can be reached only through a narrow passage located at the northern face. A number of corridors, galleries and airshafts lead to the chamber.

These pyramids served as burial places for the Egyptian Kings known as pharaohs. A series of other chambers are found above the King's chamber. Each side of the Great Pyramid rises at an angle of 51 degrees 51 minutes to the top. Not only that, each of the sides are aligned almost exactly with true north, south, east, and west. Vastu texts consider the proper orientation to the cardinal directions as of great significance while referring to the Yoni aspect of the Ayadi Shadvargas.

There are many similarities between the Hindu Shikaras and the Egyptian pyramids. We have referred to Step pyramids. In fact, they are similar to the shikaras with the diminishing storeys that is considered in Vastu Shastra. While the Shikaras drew the cosmic energies into the garbagriha to flood the sanctum sanctorum with divinity, the pyramids drew the cosmic energies to preserve the bodies of the Pharaoh Kings who were considered divine.

In the villages of India, we even find huts that have tops in the shape of pyramids. It is interesting to note that while pyramids are said to keep foodstuff fresh, the prasadam and other offerings in the garbhagriha or sanctum sanctorum of a temple also remain fresh for a long time.

Whether you call it a shikara or pyramid, it is a fact that the shape of these structures influences the flow of energy from the universe and this energy helps in enhancing the overall quality of our life. The most important thing to recognize is that many of their architectural and construction features are similar to that used in Indian temples built thousands of years ago.

It appears that in earlier times people from Egypt and possibly from various other countries did travel to India to learn about its architectural and construction features. A look at the pyramids clearly reinforces the fact that there was a compatible interaction and understanding between the cultures of Egypt and India in the science of Vastu Shastra.

<https://www.indiadinivine.org/vastu-temples-and-pyramids-in-vedic-context/>

### **What is Vastu Yantra? Where Should We Keep Vastu Dosh Nivaran Yantra?**

A Vastu yantra prohibits negativity from entering the home. It spreads a protective shield encompassing the home and thereby brings positivity into the home. It fights against the negative forces of the environment and helps maintain harmony within the members of the family.

The **Vastu yantra** is a harmless tool with no bad effects and can be kept in homes, offices, factories or any other place of your liking. However, this article will guide you through the details of Vastu dosh nivaran yantra and where you can place it at your home to get fruitful results.

### **All You Need To Know About Vastu Yantra**

#### **What is Vastu Dosh Nivaran Yantra?**

The Vastu dosh nivaran yantra is the messiah for all those families who have built their home on disputed lands and are struggling to find a balance in their life. Vastu dosh is a major issue if not solved while planning a home can bring you down the ladder of life.

But it certainly is not possible for everyone to construct their homes following all the Vastu principles. Especially for people living in flats and apartments, it is impossible to construct a home according to Vastu. You have to rely on Vastu remedies to rectify the Vastu dosh already made while building the home.

Initially, understanding the effects of Vastu dosh is difficult. But as days pass, it starts to shade its shadow on the lifestyle of the inmates. Leading a peaceful life gets fully disrupted when you live in a home having Vastu dosh. Vastu has the power to make and break homes. However, after knowing about Vastu dosh, you cannot apparently deconstruct your home again.

The Vastu dosh nivaran yantra comes to the rescue in those cases. It pulls the perfect balance between the three-dimensional geometrical energy field and removes all negative aspects from the home. It promises to bring wealth, peace, happiness and harmony in the home apart from maintaining proper health of the inmates. Having this yantra at home, brings in a lot of changes in life.

The Vastu yantra has an appearance of square shape and is made up of ashtadhatu. In Hindu astrology the ashtadhatu is of great significance. It is the compilation of all the five metals of nature i.e., gold, silver, copper, brass and iron. The presence of all these metals in the Vastu yantra helps it neutralize all the power force and therefore, peace prevails inside the **home**.





### Where should we keep Vastu dosh nivaran yantra?

The right place to keep the Vastu yantra for home is to keep it underground. Yes, you should dig the soil of your home before the construction of the home and put it inside. In case you are living in a flat or apartment here are the right directions to keep the Vastu dosh nivaran yantra:

According to the common rule, the northeast direction is the best place for keeping the Vastu dosh nivaran yantra. North-east corner is the direction for worship. The sun shades its first ray of light on the north-east direction after rising. It is said that when the morning sunlight falls on the Vastu yantra through the window, the yantra works more effectively.

Mount the yantra on the southeast wall of your home. Beside or above the yantra, add a wall mounted lamp for it to get light all the day and night. The southeast direction is considered a feminine safety spot. Having the yantra on that part of your home will ensure the wellbeing and safety of the women of your home.

You can keep it anywhere, but never opposite a mirror or glass. As far as the reasons are concerned, we guess you are already aware that mirrors in astrology have equally positive and negative after effects. If you keep the yantra opposite to a mirror, then the mirror will reflect back all the energy that it tries to flourish on the home.

It will be of no use if the energy is restored back to the place from where it is coming from. You will get no visible result even after investing in the Vastu remedy tool. There are a lot of Vastu yantra images available on the internet where it is shown that yantras could be kept in front of the mirror. Do not get influenced by them, as all of it is just decoration and not for real.

Vastu yantra can also be hung on the door. Just like you put a swastika or om on the door, adding a Vastu dosh nivaran yantra, will also be an effective way. It can act as a **decor item** and at the same time will help to restrict the negative energies from entering your home's periphery. The ashtadhatu present in it will prohibit the evil eyes from shading an ill effect on your family.

As the main place to keep the Vastu yantra is under the ground. People tend to think a pot will be the best place to keep it and they bury it inside the pot. But that is not the right place at all. There is a difference between, burying a tool under the ground and inside the pot. You can instead, place it on a table at the corner of your drawing room. Check living room colour ideas.

Note this point!

There are several views of different people about the right place to keep the yantra. But we would recommend you to consult an astrologer to seek his advice about the same. Though there are only positive effects and zero side effects of the yantra, yet for a subconscious satisfaction, consulting an astrologer will be the perfect decision.

Hope this writeup has been helpful for you and will help you in having a harmonious, peaceful, healthy and happy home!

| <b>Vastu Tips for Bathroom Mirror</b> | <b>Vastu Tips for Designing Room</b> | <b>House Temple Colour as Per Vastu</b> |
|---------------------------------------|--------------------------------------|---|
| Bungalow Planning as per Vastu        | L Shaped House Vastu Design          | Check Vastu of Your House               |

#### **Frequently asked questions**

- **Where should I keep Vastu Yantra at home?**

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Ideally, vastu yantra should be kept under the ground. If that is not possible then you should place it on a table in the drawing rooms corner.

- **How does vastu dosh nivaran yantra help?**

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The vastu dosh nivaran yantra helps in achieving good health, prosperity, happiness, harmony and peace.

- **Does vastu yantra eliminate negativity**

Yes, vastu yantra helps in eliminating negativity and acts as a protective shield.





*Pyramid-shaped roof of the pooja room*

### **Vastu for Pooja Room in House (Best Direction, Colors, Design, Door etc.)**

- Storage Considerations for the Pooja Room
- Carefully Select the Wall and Floor Colours
- Lights for the Prayer Room
- Doors for the Pooja Room
- Additional Accessories for the Pooja Room
- Areas to Align Your Sacred Room In
- Vastu Tips

Vastu Shastra lays down the foundation for building the pooja rooms in our houses. These spaces play a vital role in Indian homes, and they ought to be placed in a sacred way to attract all the positive energies. Our Vastu tips for the your pooja rooms take into consideration the direction, colours, design, and materials.

### **Vastu Plan for Pooja Room**

#### **Location of the Prayer Area**

The North-east, East or the North directions are preferred for constructing a pooja room. These directions are considered the most auspicious. Avoid placing the pooja rooms beneath the staircases and next to the toilets to ensure zero negative energies.



Ground

floor pooja room is ideal

*Ensure correct placement of the pooja room*

### **Ideal Design for a Pooja Room**

Ideally, in order to follow Vastu for a pooja room in flats, make sure you have a pyramid-type structure of the ceiling. This roof looks like a gopura of a temple. Such a design ensures attracting positive energies in this space.

### **Consider Deciding the Level of the Pooja room**

According to the vastu for pooja room in flats, these spaces should be built on the ground floor of the house. According to Vastu principles, the pooja room should not be in the basement or on the elevated floors. Avoiding such placements brings in maximum positivity and good omen.

### **Positioning the Idols Inside the Prayer Room**

Preferably, it is said that one should avoid placing idols inside the prayer room. But if you want, ensure that it is not more than 9 inches or less than 2 inches in height. The idols should be kept slightly away from each other to ensure proper flow of the air. The feet of the idols should be at the chest level while praying. The position of the idols should be such that one faces the East or North while praying.



*Idols should reach the chest level during prayers*

### **Storage Considerations for the Pooja Room**

Make sure to align the storage in the South or West directions to ensure uninterrupted sunlight in the room. Prayer books, wicks, lamps, etc. shall not be jumbled up and not placed over the idol. The reason is to create a de-cluttered worshipping environment.





Ens

*uring light-coloured walls and floor*

*Proper placement of the diyas and wicks*

### **Carefully Select the Wall and Floor Colours**

Serene colours like light blue, white, and pale yellow shall be chosen for the pooja room. White or cream-coloured marble is recommended for the floor to ensure better reflection and a brighter room. It's best to avoid dark colours.

### **Lights for the Prayer Room**

Have a provision of a window in the northeast to allow natural light to seep in. Diyas and lamps would be there in any prayer room, but you can add artificial lighting too. This would increase the radiance of the sacred place.



*Proper lighting for the sacred room*

### **Doors for the Pooja Room**

Your sacred place should have doors made of wood. These doors should have two-shutters and a threshold to avoid insects. The direction of the idol shall be away from the entry door of the prayer room.

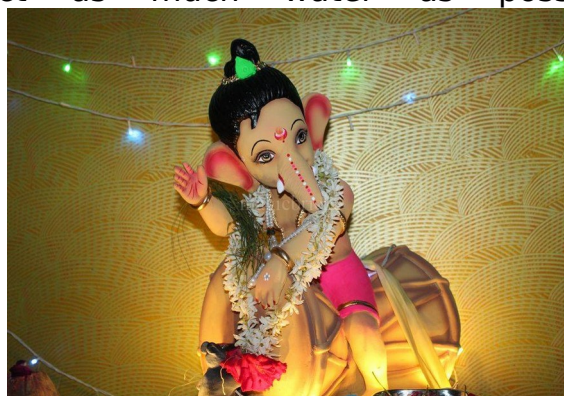


*Double shutter wooden door for the mandir*

### **Additional Accessories for the Pooja Room**

As per pooja room Vastu, images which display negative energies like death, war, etc. shall not be kept in this place. Avoid placing a dustbin in the area.

Place copper vessels to collect as much water as possible.



*No negative accessories to be placed*

### Areas to Align Your Sacred Room In

You can align the pooja room in the kitchen or the living room. Ensure that the direction should be northeast of the home. If you feel like building the *mandir* in your bedroom, make sure to install it in the north-east of your bedroom. Your feet should not point to the pooja room while sleeping.

### *Pooja room in the living room*

It's always recommended to follow a Vastu expert's guidelines to make sure all the intricacies of Vastu Shastra are taken care of. Still, if you follow all the above Vastu Tips, you will attract health, prosperity, and happiness.

### Vastu Tips

| Vastu Shastra  | Vastu Plan for East Facing      | West Facing House Vastu Plan | Griha Pravesh Muhurat in 2021 | Vastu for Couple Bedroom      |
|----------------|---------------------------------|------------------------------|-------------------------------|-------------------------------|
| Vastu Dosh     | Sleeping Direction as per Vastu | Vastu for Bathroom           | Kitchen Colour as per Vastu   | Mirror Placement as per Vastu |
| Vastu for Home | Vastu Tips for Money            | Vastu Tips for Career Growth | Vastu Pyramid                 | Bedroom Colour as per Vastu   |





### **Ancient Vastu Planning and Natural Disasters**

The natural calamities (earthquakes, tsunamis and cyclones) in Pakistan, Indonesia, the coastal belts of Sri Lanka and India and earlier in Gujarat and in Orissa have left hundreds of thousands dead and homeless. Many of these people are yet to put their lives and properties together.

Were our ancient masters who laid down the laws of Vastu not aware of the destructive powers of natural calamities? Did they not think of these phenomena when they wrote their texts?

They did think of earthquakes, tsunamis, cyclones and other natural calamities when they gave us information about ways and means of construction. They spoke of soil evaluation before construction began. They believed that a foundation of a building was much more than a combination of bricks, mortar, concrete, steel etc. They felt that laying a foundation was a symbolic homage to Mother Earth by man and every possible care to strengthen it was necessary.

### **Depth of Foundation**

They particularly talked about depth of a foundation (bhumilamba). In fact ancient treatises on Vastu Sastra have customarily advised a foundation that is equal to a man's stature plus his length of hand. Today's engineers tell us that six to seven feet of foundation is necessary for a normal height building to be firm and secure. Our masters also highlighted the importance of the base (adhishtana) being as high as the foundation.

They spoke of the importance of pillars and columns in making a building strong. They talked about decreasing heights for each floor of the building. We notice that ancients built multi-storeyed buildings such that the height of each floor slowly reduced as they went up. In fact Brihat Samhita of Varahamihira tells us the each floor should be less than the floor below it by 1/12th its height. They may have deduced that during an earthquake or other natural calamities such a building could sway but not fall.

Earthquakes themselves do not kill people, but badly constructed buildings do. Being aware of this fact our ancients gave importance to every aspect of foundation including the materials used. They spoke of the need to vibe with Nature by using construction materials like bricks (Ishtika), stones (Sila) and wood. The ancient classical texts also spoke of wood as basic material not only for doors, windows, and cabinets but also for structures too. In fact it is commonly known in engineering that wood absorbs shock evenly and a house built out of wood is unlikely to collapse. Wood and steel are said to be ductile and less prone to seismic disturbances.

### **Importance of spacing out buildings**

Our ancients while speaking of buildings have highlighted the Paisacha zone of a mandala. They divide an area into four concentric zones. The inner zone is Brahma, the next is Daiva, the third zone is Manushya and the fourth zone is Paisacha.

They have very clearly specified construction on the Daiva and Manushya zones and totally disapproved of construction on the Paisacha. To apply this to present times, we need to construct the building away from the compound so that it does not touch the neighbour's wall.

Modern Engineering tells us that adjacent buildings should be separated by sufficient distance to prevent hammering each other in case of seismic disturbances!

### **Structural and Sital Shapes**

Another important uncompromising thumb rule of our masters of wisdom was in respect of the shape of a structure. Our ancient writers have invariably recommended square, rectangular, circular and other regular shapes. Irregular shapes have been prohibited. The square (Chaturasra) is the fundamental, essential and perfect form of Indian Architecture. A square presupposes the circle and in fact results from it. Expanding energy shapes the circle from the center and then establishes itself in the shape of a square. In a square, the primary elements of Nature (Pancha Mahabhootas) are also said to be in perfect balance. The Chaturasra, because of its perfect shape is considered sacred and superior in Indian Architecture. We find today's engineering principles telling us that geometric shapes like squares, rectangles and triangles disperse seismic forces equally in all directions and are therefore safe in the case of natural calamities. Irregular shapes result in uneven distribution of forces thereby making buildings prone to collapse!

The recent earthquakes, tsunamis and cyclones saw most modern buildings collapse. Yet these devastating forces of nature could not disturb many temples built hundreds of years ago based on certain principles of construction as rooted in Vedic tradition. Are these not proof of the great scholarship of our ancient masters of architecture? Are these not proof of the fact that they were aware of many of the known and unknown laws of Nature and their relationship to man and his buildings?

### **Disturbing Energies**

Generally Vastu refers to the energies from the North-west and South-east as disturbing energies. It is pertinent to note here that the earlier earthquakes of Gujarat and Seattle took place in the northwest of India and America respectively. The earthquake in Indonesia at the fag end of the year 2004 that devastated crores worth of property and killed more than 1,50,000 people spread across 12 nations. The tidal waves generated by the earthquake travelled northwest to the coastal belt of Tamil Nadu, Orissa, Sri Lanka, Andaman and Nicobar and other places and killed thousands of innocent people.

A careful observation reveals that the tsunami tidal waves moved along the North-west-South-east diagonal to hit India and Sri Lanka. The powerful earthquake this month that rocked parts of Pakistan and India and caused enormous damage to lives and property occurred to the northwest of India.

Summing up, the ancient masters of Indian architecture took into account all aspects of celestial and terrestrial nature – cosmological, philosophical, metaphysical, astronomico-astrological, geographical and geological- to make man live in harmony with Nature and Her laws!

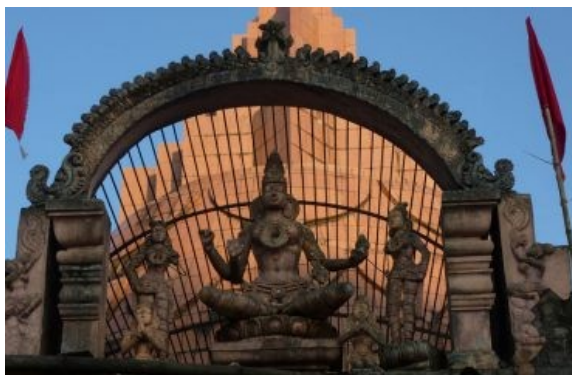
Our architects and engineers have just to take what our Vedic seers have handed over to us on a platter and apply it to the modern buildings and layouts so that the residents live in security, safety and happiness.

*~ by Niranjana Bangalore & Raman Suprajarama*

**a) Shree Yantra Temple Amarkantak-Location - Amarkantak, Madhya Pradesh (India)**



**This temple is under construction keeping in mind all aspects of the ancient traditional knowledge of Shree Vidya. Its geometry matches exactly with Swarna Shree Yantra. The construction is carried only on certain days in various phases in accordance with auspicious moments/ star constellations on the basis of the Hindu calendar.**







**b) Golden Temple Sripuram, Vellore-Location - Thirumalai Kodi, Vellore, Tamil Nadu (India)**





**The remarkable Sripuram design portrays Shree Yantra. It covers messages from famous Sri Sakthi Amma along with messages from other faiths and religious leaders.**

**c) Shri Jagannath Temple, Odisha-Location - Puri, Odisha (India)**



**The most famous temple of East India, it is also one of “Chaar Dhams”. It is mentioned in Shri Latitasahastranam that-**

**“चराचरजगन्नाथा चक्रराजनिकेतना।” (Charaacharjagannaatha Chakraraajniketanaa)**

**Shri Jagannath Temple is Shree Yantra. Shree Yantra is engraved in Jagannath Temple's Ratnavedi where idol of Shri Lalitha Amba with her four arms is seated.**

**d) Shree Yantra Mandir, Haridwar-Location - Haridwar, Uttarakhand (India)**





**The Shree Yantra Temple is one of the most honoured Shakti Upasna Kendra. The temple is visited by large number of people daily and during festivals.**

**e) Dhyani Temple, Nikona (Surat - Gujarat)-Location - Nikona, Surat, Gujarat (India)**



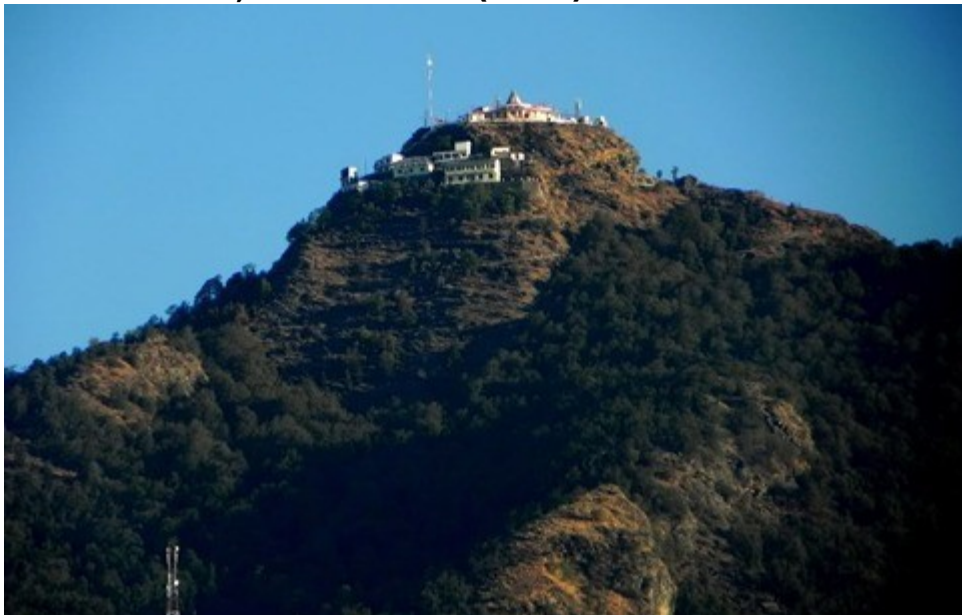
**This Shree Yantra shaped temple is situated on the banks of river Narmada and is an important centre for mediation. It is built under directions of Shri Anandima for meditation and yoga.**

**f) Maha Meru Temple, Thanjavur -Tamil Nadu-Location - Thanjavur, Tamil Nadu (India)**



**This temple resembles ancient temples of the 11th century with the incorporation of the Maha Meru sculpture on the roof, located above the dome of the temple.**

**g) Shree Chandrabadni Temple, Tehri Garhwal - Uttarakhand-Location - Tehri Garhwal, Uttarakhand (India)**



**Shree Chandrabadni Temple is located on the place where torso of Goddess Sati fell while Lord Shiva was taking away her burnt body. Her weapons were also scattered over the place. Idol of goddess Sati is not present but a Shree Yantra carved on a flat stone is worshipped in the main shrine.**

**Besides these,-h) Shree Yantra is engraved on main pillars of Abu's famous Delvada Temple**



**i) Shree Yantra exists on the doors Rajasthan's famous Osiya Mata Temple**



**j) On main doors of Pashupatinath Temple, Nepal also Shree Yantra is carved.**





**K) Shree Yantra is placed in foundation of India's most famous Tirupati Balaji Temple**



**I) Worship of Shree Yantra and Shree Vidya has continued since all four Peethas of Shankaracharya- Adi Shankaracharya being devotee of lord Shiva was also a great devotee of Goddess Maa Latitha Tripur Sundari.**

## Hindu Jain Tantric Temples in Amarkantak Madhya Pradesh

There are 2 temples here one Hindu to the Goddess and the other to Mahaveer, the Jain Tirthankar or Saint

Thye Hindu one is a The Maha Meru Shree Yantra temple .

**Bhuvaneshvari (Bhuvaneshwari)**; (Sanskrit: भुवनेश्वरी, *Bhuvaneśvarī*) is the fourth amongst the ten Mahavidya goddesses in Hinduism, and one of highest aspects of *Mahadevi* as elements of the physical cosmos in giving shape to the creation of the World. She is known as Adi Parashakti. Her consort is *Bhuvaneshwara*.

The word Bhuvaneśwari is a compound of the words *Bhuvana* *Íswari*, meaning "Goddess of the world" or "Queen of the universe", where the worlds are the *tri-bhuvana* or three regions of *bhūḥ* (Earth), *bhuvah* (atmosphere) and *svaḥ* (Heavens).

Goddess Bhuvaneshwari is the fourth of the ten maha vidyas in Tantra and Puranas.

She is the creator of universe and worlds (bhuvanas). She is not only the creator of the heavens but also the one who eats and nourishes in it. Becomes a supporter. And her name is Jagath Dathri. She is the ruling force of the universe.

Goddess Bhuvaneshwari is mentioned as Mahamaya also known as the mool prakriti. That is, the active nature of the creation of the universe. She represents the prakriti, among two main forms of Brahman, purusha and prakriti . Bhuvaneshwari is the Empress of all creation. At the beginning of the universe she gives birth to Gopala Sundari and performs all other functions through him. Gopala Sundari is none other than Lord Krishna. In todala tantra she is known as adhya.

Through her the Five Prakritis are revealed.

Durga

Lakshmi

Saraswathi

Gayatri

Radha are the five prakriti goddesses . Her various forms are enjoyed in conjunction with the Universal Absolute Men through his support. Nature is the source of energy in the physical world. She is the Creator of all beings under the supervision of the Absolute God. The active energy of inactive purusha. Everything is born in her and in the end everything is dissolved in to Bhuvaneshwari (Adhithir Jatham Adhithir Janithvam).

LEGEND: According to Srimad Devi Bhagavatam during the beginning of time the Tridevas – Brahma, Vishnu and Rudra did not know who they were and what

was their purpose. At this time a flying chariot appeared before them, and a heavenly voice directed them to board the chariot. As the Tridevas boarded the chariot and it started flowing with mind's speed and took them to a mysterious place, which was an island of gems surrounded by ocean of nectar and pristine sylvan forests. As they stepped out of the chariot, the Tridevas were transformed into women, much to their astonishment. As they explored the island they came across an Imperial city protected by nine enclosures and guarded by fierce Bhairavas, Matrikas, Kshetrapalas and Dikpalas. As they entered the city they were amazed by its prosperity and soaring infrastructure and finally reached the Imperial Palace known as **Chintamanigriha**, guarded by Yoginis. For this was Śrīpūra (alias Devipattana), the capital of Devi Bhuvaneshvari, the Empress of Manidvipa, the abode of Adi Parashakti. When they entered the palace they witnessed Devi Bhuvaneshvari, the queen of all worlds.<sup>[1]</sup>

Her complexion was red. She had three eyes, four arms, braided hair and was clad in red ornaments. She wore a garland of lotuses and Her body was anointed with red sandalwood paste. She held a goad and a noose with Her left hands, while her right hands displayed abhaya and varada mudras. She was decked with ornaments and wore a crown with a digit of crescent moon as crest jewel.

She was seated on the left lap of Bhuvaneshwara. Before creation while intending to sport, the Devi Bhagavati divided her body into two parts and from the right part created Bhuvaneshwara. He was of white complexion, wore white garments and was decked with ornaments. His hair was matted and was decorated by a crescent moon and Ganga. He had five faces each with three-eyes, and four arms, holding a trident and a battle-axe while displaying varada and abhaya mudras.

The Divine Couple was seated on **Panchapretasana**, a throne which had Paramashiva as plank while Sadashiva, Ishvara, Rudra, Vishnu and Brahma were five legs. They were being served by many Yoginis, some fanning them, some holding mirror, some offering betel leaves flavoured with camphor, some offering a drink made by mixing honey, ghee, wine and coconut water. Some were ready to dress Bhuvaneshvari's hair, some ready to do makeup, some busy stringing garlands while some singing and dancing to entertain Devi.

The Tridevas witnessed millions of universes each with their own Tridevas, in the sheen of Bhuvaneshvari's toe-nail. Some were getting created by Brahma, some getting sustained by Vishnu while others getting annihilated by Rudra.

Bhuvaneshvari enlightened the Tridevas with Her greatness. Trayambaka is Brahman while Bhuvaneshvari is Brahmashakti. Though they appear distinct, both are of the nature of one another. Trayambaka is Adipurusha while Bhuvaneshvari is Mulaprakriti. To help Trayambaka perform his three-fold Lila, Bhuvaneshvari has created three forms of him- Brahma, Vishnu and Rudra. Thus, Tridevas are forms of Trayambaka. Thereafter Bhuvaneshvari gave her shaktis. First Saraswati to Brahma. Further Devi said "Oh Brahma , take this Saraswati, She will be your consort. Create a new world by Her powers." Then after she gave Lakshmi to Vishnu and said "Lakshmi will be your eternal consort and will accompany you in your earthly incarnations." "Oh Lord Rudra ,Take this beautiful Mahakali . She will be your consort." Tridev then departed to their respective places.

Brahma with Saraswati created an cosmic egg and Rudra with Uma split it, exposing the Pancha Bhootas. Brahma with Saraswati fashioned the universe from Pancha Bhootas, and Vishnu and Lakshmi sustain it. At the end Rudra with Kali will annihilate the universe so that Brahma and Saraswati can start afresh.

Once, Lord Brahma, Lord Vishnu and Lord Shiva were involved in an argument about who is the most powerful and supreme of the three. Their debate became so intense that it disturbed the peace of the heavens and worried the Gods. That was when the beautiful Goddess stepped in to intervene and cease the dispute. She took the Trinity of Gods to her idyllic abode and led them to her beautiful chamber. There, Goddess Bhuvaneshwari enlightens them that she is the creator of the entire universe as it is created out of her and ends in her. She is responsible for protecting it from devils. She has created many elements and gave life to all the Gods, sages and all living beings.

She had also created many worlds, such as Satyalok, where Lord Brahma lives. It is the most supreme place of all the worlds where the inhabitants are free of life and death cycle. Then Taplok came into being, where the soul, including the body, resides. The inhabitants there wait for Satyalok to take shape. Gyanlok then was formed where the place had the presence of ascetics who were the inhabitants. Maharlok came into being where after the harsh penances, the sages and ascetics have a place to live. The sages who live in that place has the power equal to Gods. That is why all the sages live in that place. Then comes Anandlok, which is Swarglok, which is the residence of Gods and virtuous beings. Next, Bhuvanlok was formed where the sun and planets are positioned. After Bhuvanlok came Bhulok, where mortal and other living beings live.

The worlds beneath Earth came into being, the first being Atal Lok in which it is the home of revelry and all the wealth of the planets in accumulated there. Then came Vital Lok, where the beings of the earth stay there to mine gold and other elements. Just like Atal Lok, Vital Lok is centred on earthly riches. Then through King Bali, the king of demons, Satal Lok came into being. Talatal Lok came into existence and below that, Mahatal was created in which it is Naaglok, the home of all serpents and snake girls. Further down below is the realm of demons and monsters, named Rasatal. Finally, below all the worlds, then originated Patal Lok where Vasuki, the King of snakes lives. This is the foundation of all the other realms.

Then, Brahma, Vishnu and Mahadev witnessed millions of universes each with their own person, in the sheen of Bhuvaneshwari's toe-nail. Some were getting created by Brahma, some getting sustained by Vishnu while others getting annihilated by Rudra. Bhuvaneshwari enlightened the Tridevas with Her greatness.

TEMPLES LIST



Bhuvaneshwari worshipped with other Mahavidyas in a Kali Puja pandal in Kolkata.

There are several temples dedicated to **Bhuvaneshwari** across India. In South India most of the Srividhya tradition upasaka worship her. In Kerala she is also popular among Shaktas.

- There is a temple dedicated to Bhuvaneshwari Amman in Coimbatore at Nanvur Piruvu, Vadavalli, Coimbatore
- A Shakti Peetha is located in Nainativu (Manipallavam) – off the shore of the Jaffna Peninsula in Northern Sri Lanka.

She is worshipped as the patron goddess of Bhubaneswar and by Utkala Brahmins of Odisha.



Bhuvaneshwari riding on a lion, Bekhli. Dec '17// Annual Bhuvaneshwari Puja at Chandannagar, India (2018)



A Natmandir dedicated to the goddess can be found in Hatkhola Chandannagar where the goddess is worshipped annually for a month in the month of Sravan. Here the image of the goddess is built in traditional Bengali style flanked by Shiva and other gods.

- Another temple dedicated to Bhuvaneshwari is located in Pudukkottai, Tamil Nadu.
- A small shrine is also dedicated to her inside Jagannath Temple, Puri and Devi Subhadra is worshipped as Bhuvaneshwari.
- The Samaleswari shrine and Cuttack Chandi Temple in Odisha two are dedicated to her.
- The oldest temple of Maa Bhuvaneshwari devi is located at Gunja, ta: visnagar, dist: mehsana, north Gujarat . Where the function of Mataji's palli held on the auspicious occasion ( Aatham of Navratri).
- A dedicated temple of Bhuvaneshwari Devi is located at Gondal in Gujarat which was established in 1946.<sup>[2]</sup>
- Nochipra Bhagavathy-Kshetram temple located at Westhill, Calicut in Kerala is a 900+ years old temple where the main deity is *Bhuvaneshwari Amma*, the divine mother. *Bhuvana Iswari*, meaning "Goddess of the worlds" or "Queen of the universe" where the worlds are the *tri-bhuvana* or three regions of *bhūḥ* (earth), *bhuvah* (atmosphere) and *svah* (heavens). In this most loved form *Bhuvaneshwari Amma* becomes the provider and grants everything in abundance to her devotees and is capable of turning any situations per her wishes.
- The Kamakhya Temple houses a Bhuvaneshwari shrine.
- Bhuvaneshwari is also known to be the goddess of Karnataka or Mother Karnataka (ಕರ್ನಾಟಕದ ಮಾತು) and the Bhuvaneshwari Temple at the historical city of Badami is one of the oldest temples.
- There is a temple dedicated to Bhuvaneshwari Devi, situated in the small town of Jamshedpur, at a place called Telco. Locals believe the temple to be quite powerful, and the temple sees devotees making promises of sarees to the Goddess, in return for granting their prayers. A powerful temple of Bhuvaneshwari Amma is situated in choorakkodu, Adoor near Vellakulangara.
- There is a temple dedicated to Bhuvaneshwari Devi, situated at the bank of the river Krishna at Bhilawadi in Sangli district of Maharashtra.
- In Northern India, Mathura the city of Krishna also has a centuries-old "Bhuvneshwari MahaVidhya" temple just opposite to Krishna Janmbhoomi.
- One more Temple in Maharashtra, Shri shetra Audumber, Sangli district.
- In Bekhli village, Kullu district, Himachal Pradesh, there is a dedicated temple to Devi Bhuvneshwari where she is known as Mata Bhuvneshwari Jagannathi. The temple is constructed of wood with carvings on the exterior. Fairs are held there in respect to the deity twice a year.
- At Lingaraj Temple in Bhubaneswar, Odisha, there is a small temple dedicated to Maa Bhuvaneshwari.
- In North America, Bhuvaneshwari is worshipped at Parashakthi Temple in Pontiac, Michigan.
- In Sydney, Australia, Bhuvaneshwari is worshipped at Shri Shiva Mandir in Minto, NSW.





A geometrically symmetrical marvel-The Maha Meru Shree Yantra temple. An impressive facade with four faces of goddess Saraswati, Kali, Lakshmi and Bhuvaneshwari facing 4 different directions and figures of 64 yoginis adorning either sides of the entrance gate welcomed us into the Temple. I was astonished at the uncanny symmetry in every spec of the construction. My baffled mind was soothed when the temple priest gave the insight that the temple was a majestic three dimensional representation of two dimensional Shree Yantra. When the two-dimensional Sri Yantra is represented in three-dimensions, it is called Maha Meru. The temple constructed based on Shree Yantra Vidya is thus named The Maha Meru Shree Yantra temple .



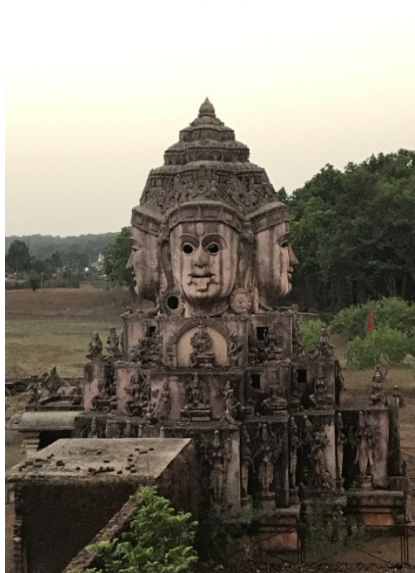




Shree Yantra Temple EntranceWith the Priest at Shree Yantra Temple

The temple is under construction since a long time. One interesting fact is that the construction is carried out only on certain auspicious days of the Hindu calendar every year. Even though I was all amazed at the celestial beauty of the temple but the patience with which the brilliance of the temple was being carved awed me the most.





Symmetrical sculptures lining the Shree Yantra Temple exterior

Shri Yantra is believed to bring peace and prosperity to the mankind.I wish completion of the temple bestows peace of mind and brings plethora of happiness



'n' smiles to all of us...









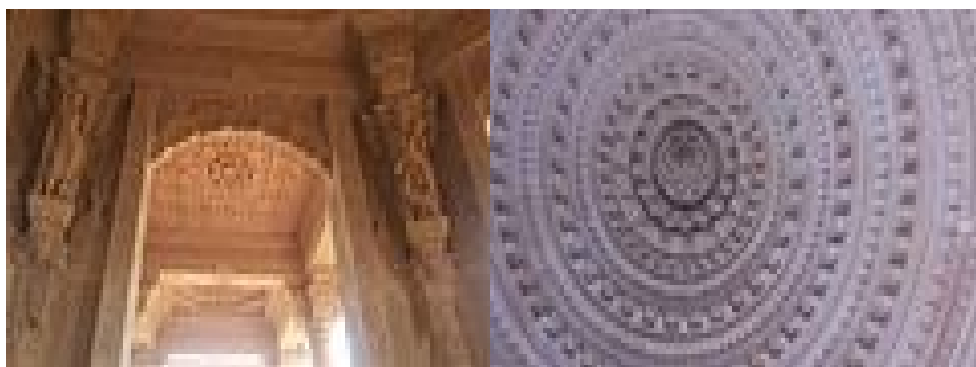
**Sarvodaya Jain temple** on the other hand is a Jain temple in Amarkantak town in Anuppur, Madhya Pradesh. The temple construction started under the guidance of Acharya Vidyasagar in 2006. Upon completion the height of the temple will be 151 feet, width 125 feet and length 490 feet. Bhairon Singh Shekhawat, the former Vice President of India, laid the foundation stone of the temple

The temple, is being constructed using lime and preserved stones. The temple complex constructed without cement and iron. The mulnayak of the temple is a 24 tonne Ashtadhatu idol of Rishabhanatha seated on a 28 tonne lotus shaped Ashtadhatu pedestal. The Rishabhanatha idol is 24 feet (7.3 m) sitting in Padmasan posture. A statue of Mahavira weighing 71 tonne is also installed here. The temple structure similar to Akshardham, New Delhi, covering area of 4 acres (16,000 m<sup>2</sup>). The pink colored sandstone from Rajasthan has been used for construction.





**24 feet (7.3 m) Rishabhanatha idol**





A gorgeous, beautiful, gigantic, huge, weighing in the world 24 tonne Ashtadhatu statue of the first Tirthankara Param Aradhya 1008 Lord Adinath lotus-crowned (total weight 52 tonnes) of 28 tonnes of Ashtadhatu has been built at Sri Sarvodaya Digambar Jain Temple. This temple is a national and global treasure. Gyanwaridhi Acharya Shri 108 Vidyasagarji Mahamuniraj and Sanghang dedicated this statue on Thursday, November 6, 2006, in the presence of 44 Nirganth munificas. Magnificent artefacts, such as the temple, are being created with lime and preserved stones. Iron and cement are not employed in the construction of this temple.